

# SQUARE DANCING

JUNE, 1973

50¢ PER COPY

THE PLACE TO BE IN '73

# SALT LAKE CITY



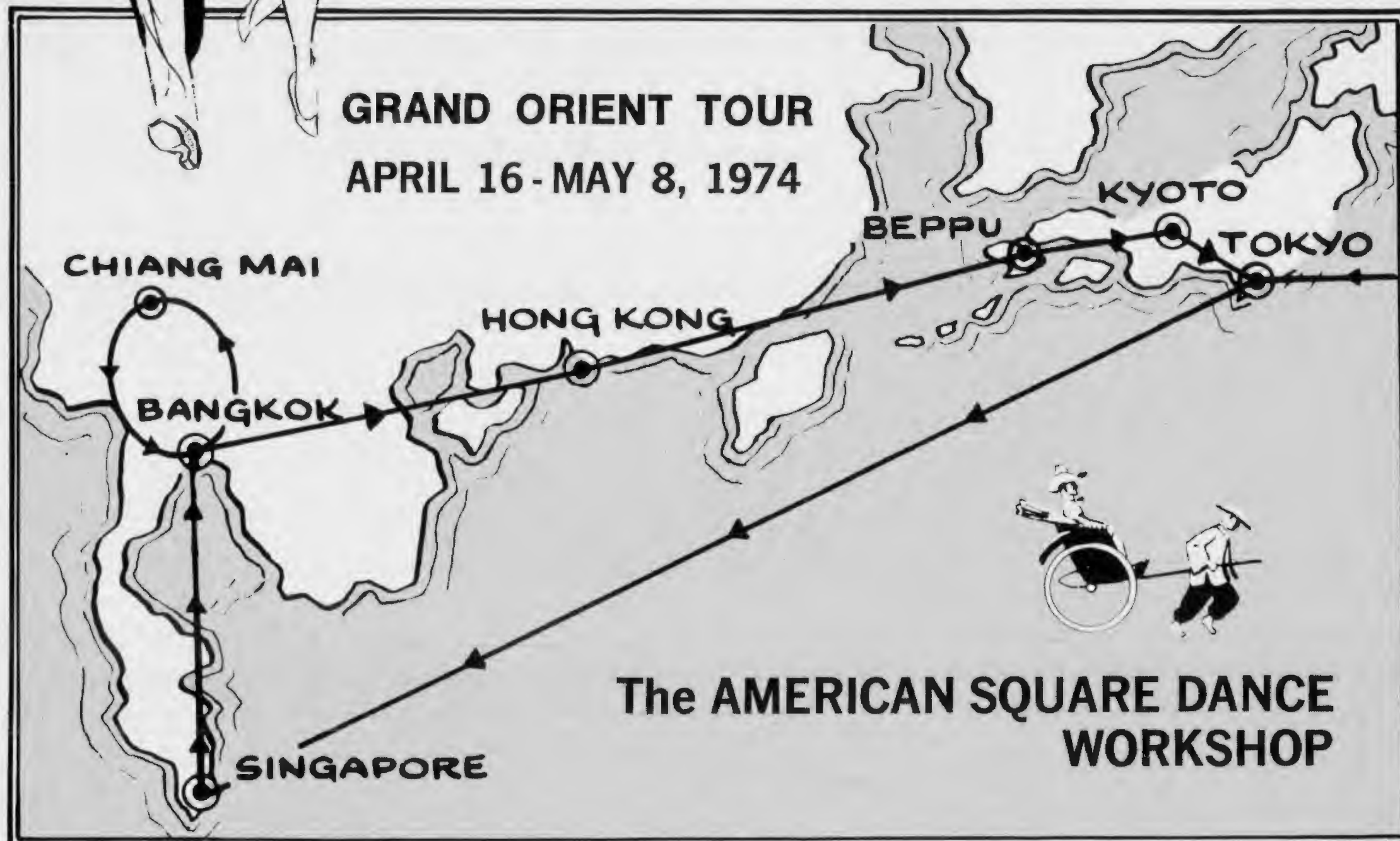
official magazine The *Six in Order* AMERICAN SQUARE DANCE SOCIETY





# JAPAN - THAILAND - MALAYSIA SINGAPORE - HONG KONG

**Square Dancers —  
put yourself in this  
exciting picture**



Would you believe cherry trees in blossom—square dancing with the Japanese—top notch hotels (many the finest in the world)—mouth-watering gourmet meals—expert English-speaking guides all the way—and loads of et ceteras?

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If you have any particular questions on the tour or if you would like a copy of the itinerary (which originally appeared in the May issue of SQUARE DANCING) please write to:

**"Grand Orient Tour," The American Square Dance Workshop**  
**462 North Robertson Boulevard, Los Angeles, California 90048**



**JAPAN AIR LINES**



# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We are taking lessons in square dancing. We love it but are a little slow in learning as we are no longer young. Our ages are husband, 73, and I am 70. . . . At present we are in workshop. People should learn this fine pleasure while young as it is the greatest!

Mr. and Mrs. S. D. McNeil  
Kent, Ohio

Dear Editor:

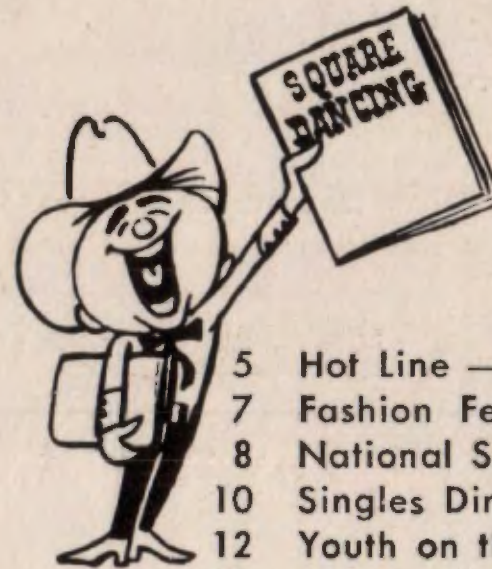
Three cheers for your "So You're Going to Start a Basic Program". . . . This is excellent for creating interest. Once that interest is aroused square dancing and rounds will follow.

E. C. Hickman  
Philadelphia, Pennsylvania

Dear Editor:

Having participated in and thoroughly enjoyed the world of square dancing for over

16 years as a dancer, club officer and more recently, fledgling caller, I would have to agree with Mary Ann Smith of Texas, who says we should "maintain" the separation between square dancing and religion. I am sure no one is going to advocate church services during square dances. However, in a world  
(Please turn to page 63)



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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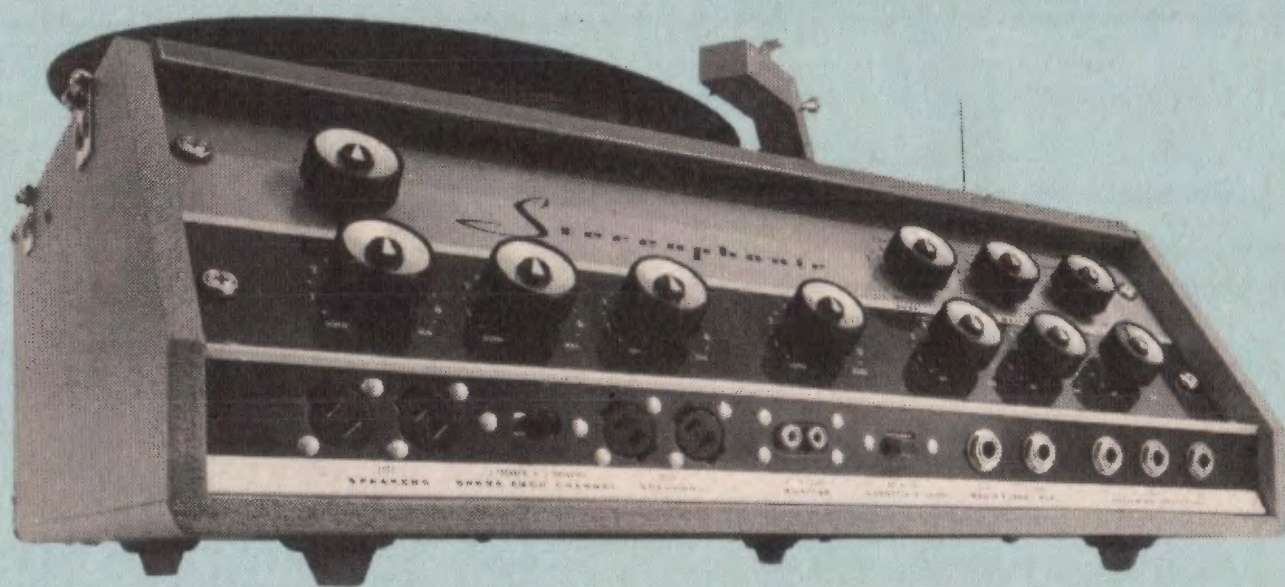
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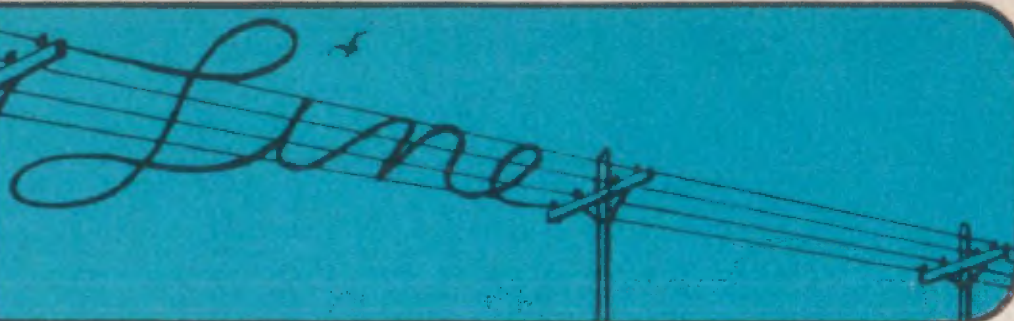
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# RED HOT



**S'CALLERSHIPS 1973:** For the fourth consecutive year The Sets in order American Square Dance Society is awarding scholarships to callers wishing to attend a caller's school. Designed to provide tuition to caller's schools for those who might not otherwise be able to receive this training, ten such grants have been made in the past three years. This year's recipients are: Diane (and Truman) Burton, Al (and Nellie Belle) Eblen, Bob (and Pat) Lockeby and Tom (and Ann) Winters. Heartiest congratulations!

**BITS 'N PIECES:** H.J. RES. 555, the Bill to recognize square dancing as "The Folk Dance of America" is "in committee" as this issue of SQUARE DANCING goes to press. Now is the time to write your representative in Washington, D.C. Look for the good word soon..... Reports indicate that more than 800 dancers have registered for the Southern Hemisphere Square Dance Convention in Christchurch, New Zealand, February 8, 9, 10, 1974.

## **SOME "FLASHES" from**

### **THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY**

**ASILOMAR CALLERS SCHOOL:** The summer session at Asilomar is filled but there is still a limited amount of space in the West Coast Callers School, which will be held at the same time as the regular Asilomar session, July 22nd-27th. The course will be headed by veteran caller and teacher Lee Helsel.

**SQUARE DANCE WEEK:** These specially designed posters and bumper strips will help focus your area's attention on this great American activity. Place posters in store windows, on bulletin boards, shop counters and in any well situated location. Bumper strips are \$6.25 per 100 or \$35.00 per 1,000. Posters are \$4.00 per 100 or \$25.00 per 1,000.

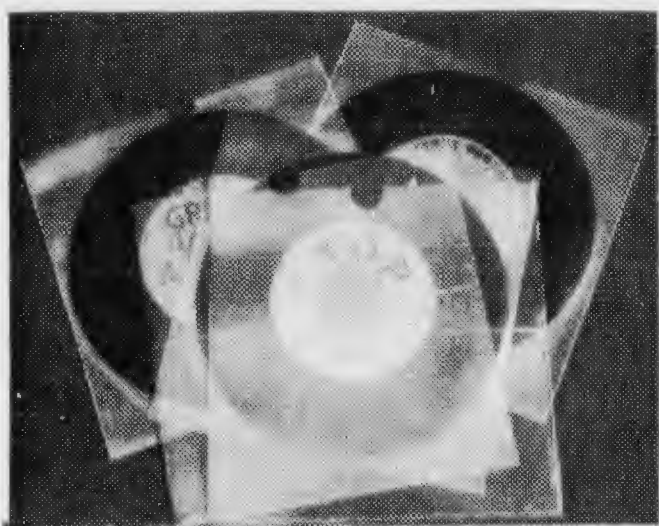


**NOW IS A PERFECT TIME TO GET SUPPLIED:** Callers Supply Company carries a complete line of Newcomb PA systems, Electro-Voice microphones, speaker stands, Edcor wireless microphones and many other items. Send for new price list and catalog.

For complete information write:

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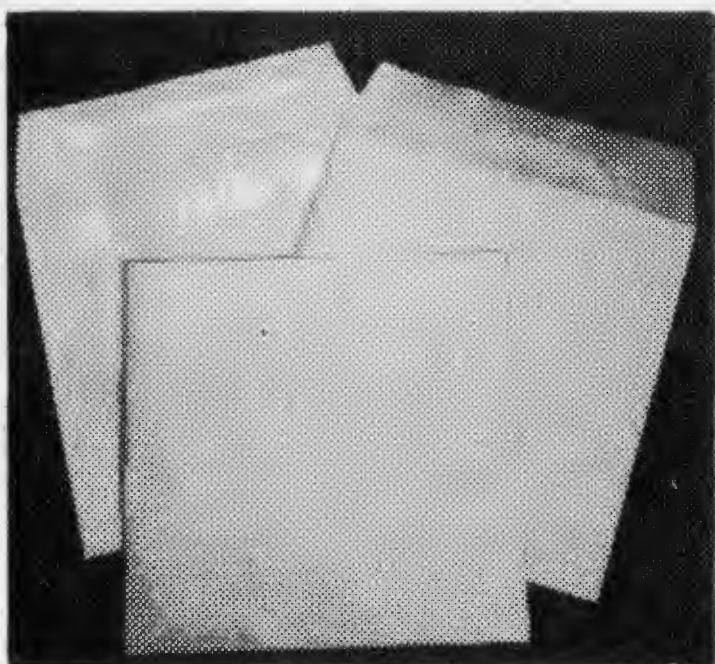
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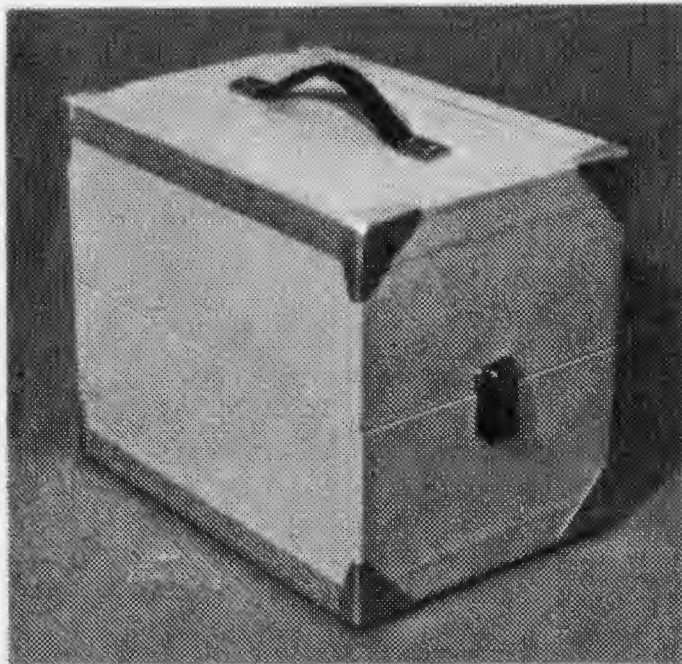
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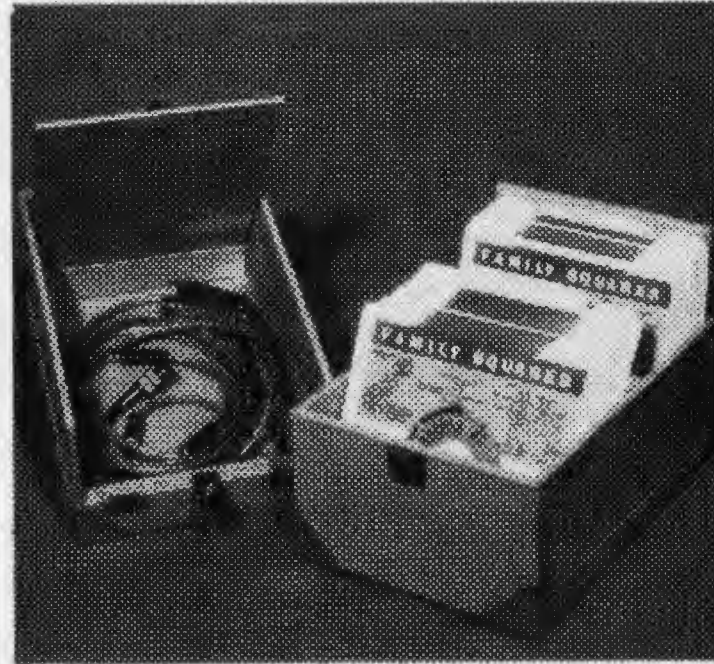
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# fashion feature



Summer weather is here but a square dance dress can still be comfortable to wear and pretty to behold. Demonstrating this is La Verne Maddux of Long Beach, California. Her fabric is cool and easy to care for wash-and-wear dotted swiss. A sunshine yellow background is accented with white daisies. A three-inch finished ruffle takes the place of sleeves as it gently falls over the shoulders.





# 22<sup>ND</sup>

# NATIONAL SQUARE DANCE CONVENTION®

## SALT PALACE

## SALT LAKE CITY, UTAH

## JUNE 28, 29, 30, 1973

Utah's Governor Rampton  
adds his Words of Welcome  
(opposite page)



# ... THE PLACE TO BE IN '73!

**W**ITH THE ARRIVAL OF JUNE and perfect traveling weather across the land, square dancers from all parts of Canada, from every corner of the United States and from a number of countries overseas are making final plans to converge on the colorful and historical city of Salt Lake. As in the case of past National Conventions, this one will be something "special" in that it will display, to the rest of the square dancing world, what the people of Utah, the host State, feel about square dancing.

Rich in the heritage of square dancing, old timers in the Salt Lake area can scarcely remember a time when some phase of American Square Dancing was not a part of their community life. With the early pioneers who joined the Mormon trek came dances of many countries, play parties, circle dances, long ways and squares, that all evolved eventually into the Great American Square Dance. Headquartered in this beautiful city, the Latter-Day Saints Church has been a haven for American recreational square dancing over the years and today keeps alive a very vigorous and stimulating program of dance. Entirely separate from this is the great enthusi-

asm shown by the people in the area who are a part of the contemporary square dance scene. So, when you join the 22nd National Square Dance Convention June 28th you'll be stepping through time and join the square dance of today where square dancing has for so many years been a household term.

Modern hotels within walking distance of the great Salt Palace, site of all convention dancing events, provide ample housing for convention-goers. Once inside the Salt Palace you'll find yourself in the three-ring square dance circus of squares, rounds and contras—something for everyone.

### Advice To First Timers

As always, this year's Convention will play host to many who have never previously attended a National. To them a few words of advice. Enjoy yourself. If you're coming with a group of friends from the home club, try to give yourself ample time to meet *new* friends from virtually every part of the square dancing world. Don't try to do everything! Remember, there will be many things going on at the same time and you just can't be in all places at once. Do as many of the veterans do. Dance a while and then take time out to look around or to sit and watch a few minutes as this great miracle unfolds—thousands of dancers from all over joining together in squares and dancing together.

Save some time each day to take part in the "sit down" sessions. There will be daily panels and clinics loaded with valuable bits of information that you can take back with





STATE OF UTAH  
OFFICE OF THE GOVERNOR  
SALT LAKE CITY

CALVIN L. RAMPTON  
GOVERNOR

June 1, 1973

22nd Annual Square Dance Convention

Welcome:

I would like to take this opportunity to personally extend a warm and cordial welcome to the participants and observers of the 22nd National Square Dance Convention to our City and State.

The art of square dancing has traditionally played an important role in both the culture and history of the State of Utah. Square dancing is as popular today in Utah as it was yesteryear, as it represents a living memory of the pioneers who settled this land.

No other form of recreation better exemplifies the close-knit family unit and serves to strengthen that relationship than does square dancing.

We in Utah are both honored and proud to host this annual convention. I hope that during your stay you will take advantage of our hospitality and become acquainted with our City and State. I am confident that the setting will enhance your program and assure a successful convention.

Sincerely,

Governor

Greetings from State and City Officials reflect the Salt Lake City Square Dance Hospitality.

you and share with the folks at home. You'll find the greatest gathering of square dance commercial exhibits anywhere and this may be the time to pick up that dress, public address system or supply of records that you can't get at home.

Whether this is your first time or your 22nd time at a National Convention, just remember, there never has been and never will be another one just like this. This is the showcase of the people of Utah. Enjoy their hospitality and make a point of shaking the hand of at least one of the dancers to say "Thank you" for this "labor of love" that has been more than two years in the making—for you.

**A MESSAGE FROM THE  
GENERAL CHAIRMAN**

*The culmination of four years of planning and work is about to be rewarded. And the reward? We hope it is the highest quality National Square Dance Convention ever. We will attempt to make this Convention the one you will always remember.*

**SALT LAKE CITY CORPORATION**

OFFICE OF THE MAYOR

114 CITY AND COUNTY BUILDING  
SALT LAKE CITY, UTAH 84111

June 1, 1973

The Sets In Order

American Square Dance Society  
462 North Robertson Blvd.  
Los Angeles, California 90048

Dear Square Dancers:

As Mayor of Salt Lake City, Utah, I would like to welcome you to our city on the occasion of your 22nd National Square Dance Convention.

Our city is known as the "Cross-roads of the West" and we are very proud of our cultural and historical heritage. Because of our pioneer heritage, the citizens of Salt Lake City view square dancing as a favorite means of enjoyment. The early settlers of the Salt Lake Valley spent many a pleasant evening in square dance.

The month of June is always a good time to enjoy our climate and the beauty of our surrounding mountains. We welcome the opportunity to share this with you and hope that you will find time to visit the many cultural, recreational and scenic attractions for which Utah is so famous.

We look forward to having you visit our city and hope you enjoy your stay. Best wishes on a very successful convention.

Sincerely,

E. J. GARFIELD  
Mayor

*Our facility, The Salt Palace, is new, beautiful and spacious. It offers a chance to have all of the activities located under one roof and in a most convenient area. Five spacious halls will be set aside for all levels of square dancing.*

*The largest area ever allotted to Contra Dancing is provided, with top names in this field conducting. The youth area is located in the sunniest part of the facility and top name callers will be programmed for the youth.*

*Over fifty round dance leaders will conduct workshops and dancing in two large halls for those who enjoy this phase of the activity. Two hours each day will be set aside for many panel meetings. A seminar for educators and recreation leaders and one for callers is on the agenda.*

*We feel that the 22nd National Square Dance Convention will be an exciting event in your life. We urge you not to miss it! Bring some friends and enjoy the hospitality of the Convention you will always remember happily.*

Jim and Leah Irvine  
General Chairmen



# Solos Singles Bachelors and Bachelorettes

Whatever you call them  
The lone dancer is



## LONELY NO MORE

**T**HE TIME WAS, not so many years ago, when the single dancer was the "orphan" of the square dance activity. "We were more often than not considered to be the *fifth wheel* in any square dance club we attended," remembers veteran, single dancer Carol Hanna. "We'd go to the dance and if one of the wives happened to be ill that evening, we might get a chance to take in a tip or two. I can remember many evenings where I sat out the entire time or busied myself helping with the kitchen crew or chatting with the caller's wife."

The single male had it little better. "I'd usually head for a dance where I knew the caller's wife would be available as a partner and sometimes there would be an unattached woman who would like to dance, but I always found it a little bit uncomfortable being a loner. Square dancing is a couple activity and folks who bring their own husband or wife to the dance come with the expectancy of dancing and not sitting out."

The success of the Bachelors and Bachelorettes clubs for the past two decades and of other *singles* square dance organizations have changed all of this. Today some of the healthiest square dance clubs in many areas are made up of solo dancers who learn to dance in classes sponsored by these same groups and open to anyone, especially those without a partner of their own. Once again, the National Convention features special events for single dancers and later this year the annual Singles Square Dancers' Convention will be held. Those interested may write to Mary Rein, Treasurer, Single Square Dancers U.S.A., 4845 Shalimar Dr., New Orleans, La. 70126.

Square dancing for those without partners of their own has come a long way and today, when you hear the term "swinging singles" the connotation is completely opposite to the non-square dance term. For those swinging, alle-manding, and promenading individuals have found in square dancing an oasis in what, at one time, was a lonely existence.

At press time the following singles groups have submitted their listings for the 1973 singles directory. Those groups not listed here are invited to submit the name of their group, meeting place and time, for our permanent file and for listing in a future singles directory.

### Indiana

Swingin' Singles Square and Round Dance Club. First and third Sundays, 7 to 10 PM. Garrison's Pharmacy Building - Downstairs, 5002 Madison Ave., Indianapolis. Contact Carolyn McKee, 2562 N. Webster Avenue, Indianapolis 46219.

### Arizona

Singles Square Dance Club. Monday, 7 PM, Knights of Columbus Hall, 1330 South Mountain View, Tucson. Rose Hutzler, phone 795-2298.

Phoenix, ages 21 to 40. Call H. McNamara, 276-1175.

### Illinois

Swingin' Singles, alternate Saturdays, Chicago and Suburban Areas. Please phone for specific dates and locations. Leonard Brown, (219) 887-2481; Fern Bental (312) 877-9302; Sid King (312) 895) 1643.

### Kentucky

Kentuckiana Singles, first, third and fifth Wednesday, 8:30 PM at Cane Run Elemen-



tary School, 3951 Cane Run Road at Ralph Avenue, Louisville. Call (502) 361-8047 or (502) 361-0537.

#### **Kansas**

Swingin' Singles, second and fourth Tuesdays. 4310 Pearl Avenue, Kansas City. Marion Carlat, 4146 Booth, Kansas City 66103. Phone 262-6679.

One by One, first and third Thursdays, Yellow Rock Barn, Raytown. Lora Taylor, 8422 Oldham Road, Kansas City 64138. 353-0773.

Sunflower Swingles Square Dance Club, second and fourth Friday, 375th and Meridian, North Pleasant Valley School, Wichita. Phone 838-7527.

#### **Virginia**

Richmond Single Dancers call Louise Morgan, 4112 Park Avenue, Richmond 23221. Phone 359-0728 (home) or 358-8495 (office).

#### **D.C. Area**

Bachelor & Bachelorette every Thursday 8 to 10:30 PM at the Main Concourse of the Pentagon. Charlie Shoemaker, 4711 Southland Avenue, Alexandria, Va. 22312. Phone 354-5385.

#### **Texas**

The Yellow Rockers, first and third Thursdays, at Bachman Lake, Dallas.

Lone Star Solos, second and fourth Thursdays, Bachman Lake, Dallas.

4-U Singles, second and fourth Fridays at the First Christian Church in Hurst (suburb of Fort Worth).

#### **New York**

For information on Single Squares of Albany, contact Alice Lincoln, 4 Francis Lane, Voorheesville 12186 or Karol Benson, 34 Covington Avenue, Schenectady 12304.

Swinging Singles, every Monday at Raymond Memorial Baptist Church, 12 E. Church Street, Fairport (Rochester area). Contact Carl DeGraff, 364 Stone Road, Rochester 14616. Phone (716) 663-0737.

Cloverleaf Squares, every Sunday except the first, Chili Town Hall, 3235 Chili Avenue, Rochester 14624. Phone (716) 594-9292.

#### **British Columbia**

Swingin' Singles, every Friday at St. Matthias Hall, Richmond Road and Richardson Street, Victoria. Contact Ruth Mitchell, 220 Richmond Avenue, Victoria, B.C. Phone (112) 592-0081.

#### **Utah**

Swingin' Singles, every Wednesday at the Unitarian Church, 6th South 13th East, Salt Lake City. Contact Doug Bennett, 2778 Blair St., Salt Lake City 84115.

Single Swingers, every Tuesday, White City Ballroom, 25th and Washington Boulevard, Ogden.

#### **Georgia**

Singles Squares, every Monday in the Mount Vernon Presbyterian Recreation Center, Mount Vernon Highway, Atlanta.

Modern Squares, every Wednesday night in the Elks Lodge Hall, Lenox Road, Atlanta.

#### **Idaho**

Single Swinger Square Dance Club, every Thursday at Lowell School, 28th and State Streets, Boise. Contact Doug Norman, (208) 344-7105.

#### **Louisiana**

Dixie Solos, New Orleans. Contact Morris Felder, 2700 Athania, Metairie. Phone (504) 831-2451.

Single Square Dancers U.S.A. Contact Mary Rein, 4845 Shalimar Drive, New Orleans 70126. Phone (504) 241-1252.

#### **Ohio**

Single 8's, first, third and fifth Wednesday at Dart Hall, 1-77 Portage Exit North, Canton. Akron contact Margaret Spence, 928-1243. Canton contact Neal Mulgary, 1258 Minerva Court, N.W., Canton 44703. Phone 452-7282.

#### **Minnesota**

Spares and Pairs, every Wednesday at Downtown YMCA. Call Evelyn Lund, 789-7051 or Virge Hintz, 789-9074.

#### **California**

The Berkeley Club, Luther Burbank School, 64th Avenue off MacArthur, Oakland. For information call 351-8488.

Bachelors 'n' Bachelorettes, every Wednesday, 343 W. Arden, Glendale. For information call Luciel Hebert, 244-3540.

Bachelors 'n' Bachelorettes, every Thursday at Virgil JHS, 1st and Vermont, Los Angeles.

Bachelors 'n' Bachelorettes, every Friday, Alhambra YMCA, Almansor and Main St., Alhambra.

Bachelors 'n' Bachelorettes, second and fourth Friday, 2701 Las Positas Road, Adams School, Santa Barbara.



Bachelors 'n' Bachelorettes, first, third and fifth Fridays, Poinsettia School, 350 N. Victoria, Ventura. For information contact Ronnie Wentz, 2045 Barnett, Oxnard. Phone 488-8577.

Bachelors 'n' Bachelorettes, second Saturday at 4900 Southern, South Gate.

Bachelors 'n' Bachelorettes, fourth Saturday, 5435 Cedros, Van Nuys.

Bachelors 'n' Bachelorettes, second and fourth Sundays, Sunny Lee Hall, 1953½ W. Carson, Torrance.

#### **Michigan**

Lucky Eight's, every Friday at Lasky Recreation Center, 13200 Fenelon, Detroit. For information phone 892-1012.

#### **Oregon**

Single Trees, second and fourth Fridays at Prairie Hall, 1725 Leghorn, Eugene. Phone 688-9906.

Swingin' Singles, first, third and fifth Fridays at Keizer Auditorium, 4100 Cherry Avenue N.E., Salem. Phone 472-7537 for information.

Bachelors 'n' Bachelorettes, every Wednesday at the Hayloft, 615 S.E. Alder Street, Portland. Phone 235-9512.

#### **Massachusetts**

Swingin' Singles, Jean Skinner, 17 Essex Street, Danvers 01923. Phone (617) 774-3940.

Bay State Singletons, Harry and Corrine Trott, 12 Eden Glen Avenue, Danvers 01923. Phone (617) 774-4069.

C. M. Singletons, Leo and Georgette Chauvin, 262 Worcester Street, North Grafton 01536. Phone (617) 249-8490.

Tech Squares, M.I.T. For information contact John DeTreville, Ashdown House, M.I.T., Cambridge 02139.

#### **Rhode Island**

R.I. Singletons, Lil Boylan, 10 Winthrop Street, Cranston 02910. Phone (401) 942-8665.

#### **Maine**

Sasome Single Adult Squares. Paul Nadeau, 58 High Street, Saco 04072. Phone (207) 284-4808.

#### **Connecticut**

Lone Star Square Dance Club, Hartford. Phone Tom Schroll, (203) 529-2375 for information.

Connecticut Singletons, Joseph and Barbara Varanai, 44 Baker Street, Milford 06460.

Phone (203) 878-9574.

#### **Maryland**

Every Tuesday during the school year at the University of Maryland . . . Roaring 20's and 30's, 1st and 3rd Sundays . . . Twirlers and Whirlers, every Friday during the school year . . . American University, every other Monday during the school year. For further information contact Tom Sellner, 3518 Harrell Street, Wheaton, Md. 20906. Phone (301) 942-8994.

#### **Manitoba**

Swinging 69'ers, St. Patrick's Parish Hall, Spruce and Riddell Avenue, Winnipeg. Phone 233-6427 for dates of dances.



WITH THIS ISSUE BEING DEDICATED to the National Square Dance Convention, it's interesting to look back to the early years of this big event and notice the great strides being taken by and for the young dancers. Notes from early issues of SETS in ORDER show that in one of the first National Conventions a ". . . room will be available for those wishing to leave their children under expert care while they (the parents) enjoy the dancing . . ." What a far cry from recent conventions when entire halls and whole programs are devoted to the dancing teenagers.

As the trend toward teen dancing grew we looked back at the Tenth National Convention held in Detroit's Cobo Hall in 1961 and note that a ". . . program of dancing for the young people . . ." would have its own spot on the program.

Since the early Conventions, the exhibition portions were always represented by teen and pre-teen dancers. Today this has not changed and convention goers will note each evening a sizeable representation of teen exhibition groups performing in the giant arena. Where at one time the only square dancing available to the young people was in family square



dance clubs and sometimes, in a halfhearted way, in phys. ed. classes in the schools, today it has become a thriving part of the activity. The National Convention this month will serve as a showcase of the current trends in this phase of American square dancing.

Sponsored by the Montgomery County Department of Recreation and the Washington Area Square Dancers Cooperative Association, the Tenth Annual Spring Squarenade was held April 28 at Newport Junior High School in Kensington, Maryland.

The Spring Squarenade is a festival for teens, put on *by* teens with as little adult help as possible. They do a fantastic job of managing all facets of the festival from the program through registration, decorations, housing arrangements, food, etc.

The purpose of the festival is to recognize the abilities and potential of the young dancers. They are given the opportunity to gain some experience in the workings of a large dance. The upcoming young callers have the chance to be heard by the public in a festival

atmosphere that they might not otherwise have. The sponsoring groups want the teens to remain square dancers as they mature into responsible adults who can be a great boon to the square dance community. The concensus is that they have some great callers developing.

Any proceeds from the festival are donated to charities in the Metropolitan area of Washington, D.C.

The Denver Twirling Teens Square Dance Club of Denver, Iowa, is hosting the first annual Midwest American Teen Square Dance Convention. Scheduled for June 9, morning, afternoon and evening sessions are planned. This convention will be held in the new U.A.W. Hall at 515 Rainbow Drive in Waterloo, Iowa. The hall is fully air-conditioned and has an excellent floor. Free bus transportation will be provided between 4:30 and 7:30 pm for those wishing to go to other areas of the city for dinner. Any exhibition groups who care to perform are welcome. Contact Clyde Newell, Denver, Iowa 50622. Telephone (319) 984-5713.

# ***A History of Square Dancing***

*By Ralph Page  
Keene, New Hampshire*

## ***The Early Years —Dance Figures***



**W**HEN THE FIRST QUADRILLES were introduced into the United States, the calls and figures were given in French. Here are some that you would have been expected to know, not necessarily in their order of appearance.

1. Chassé en avant et en arriere  
*Forward two and back*
2. Chassé de côté or chassé croisé, or chassé de chassé  
*Lady and gentleman cross each other sideways*

3. Traverser, demi-contre tems  
*Lady and gentleman opposite exchange places*
4. Balancé  
*Partner balance to each other*
5. Tour de deux mains  
*Turn your partner with both hands*
6. Dos-à-dos  
*Back to back*
7. Chaîne anglaise  
*Right and left*



8. Demi-chaine anglaise  
*Four opposite persons half right and left*
9. Chain des dames  
*Ladies chain*
10. Demi-queue du chat  
*Four opposite persons half promenade*
11. Chassé huit  
*All four couples chasse across partners*
12. En avant quatre et en arriere  
*The four opposite persons forward and back*
13. Solo  
*A lady or gentleman balance by themselves*
14. Le grand rond  
*All join hands and circle once around to the left*
15. Le Moulinet  
*Four dancers cross hands. If the ladies' hands across and the gentlemen take their disengaged hands it was called a cross, or grand star*
16. Pas de Allemande  
*The gentlemen turn the ladies under their arms*
17. Demi-tour a quatre  
*Four hands half round*
18. Chassé à droit et gauche  
*Move to the right and left*
19. Traverser  
*The two opposite persons change places*

All of the above figures are found in Howe's "Ball-Room Hand Book" published in Boston, Mass., in 1859. So far as the dancing masters were concerned, the French terms stayed around for many years. It was customary, during the early part of the nineteenth century, for dancers to study new "couplets" or figures for the quadrille each year, every one of which was known by its specific name, and its peculiar combination of steps. People who had danced for years spent weeks in practice before taking part in a public ball.

Chaine Anglaise (Right and Left). The two couples exchanged places in the set, by giving right hands to the opposite and then turning partners to position by the left hands. This takes four measures of music, and is called "demi-chaine anglaise" or "half right and left." It corresponds to our modern vernacular of "right and left thru." The same movements executed on the following four measures of music restored the dancers to their original

places in the set and made up the chaine anglaise. If nothing else was said it was understood that the command "Chaine Anglaise" meant over and back.

Balancé (Balance Partners). The term "se balancer" means to rock or swing, or to weigh, in which latter significance the English word "balance" is also used. The word is sometimes written in the imperative mood, "balancez", which would be quite correct in prompting or calling where the word is given as a command. The dancers actually rocked from one foot to the other, right, left, right, left, in four measures of music.

Chaine des Dames (Ladies Chain). The ladies advanced, gave right hands in the center, passed by and gave left hands to the opposite gentleman, who also gave left hands and turned the ladies so as to face the center. This takes four measures of music and its repetition on the four following measures of music returns the ladies to their original places and completes the figure. As in the right and left figure, if nothing else was said, it was understood that the ladies would chain over and back.

Demi Promenade (Half Promenade). This figure, in the very early years was called queue de chat (cat's tail). In it, the couples joined both hands, with the right crossed over the left, and proceeded to the place opposite in the set.

Solo (Alone). The gentleman or lady designated danced forward to the center and back to original place, or, to the right and left to the center, if the call was to balance to the right and left.

Grande Ronde a Gauche et a Droite (All circle left and right). This took eight measures of music. All four couples joined hands to form a closed circle and danced six walking steps to the left. On the seventh and eighth musical syllables, all turned to the right and repeated the movement in the opposite direction to place.

Chasse Croise et Dechasse (often abbreviated by prompters to Chasse across). It means to cross and recross—to move across and back. Partners faced each other; each then took four steps forward and four steps backward, the partners passing and repassing each other, the ladies always passing in front, nearest the center.



Demi-Chaine a Huit (Grand Right and Left Half Round). All turn to partners and give right hands on the first step, and the left hand to the next lady, and so on. Upon meeting partners halfway round the set, usually the next command was Chaine et Chaine de Retour (turn and repeat to place). But the prompter might say "Grande Chaine" and when he did so it was understood to mean to dance the grand right and left figure completely round the set to original place, and upon meeting partner when halfway around, you came to a full stop and the gentlemen bowed to partners while the ladies curtsied to partners before continuing the figure.

All things are subject to change and dance figures are no exception. By the mid-nineteenth century, according to William B. DeGarmo, the "balance" had evolved into: "By giving both hands to partners, crossing hands, the right hands uppermost, and gliding or walking to the opposite side of the set, each couple passing to its own right and returning on the same side without turning partners or going around the other couple." The same source says of the "right and left": "In passing at the center each lady passes between the opposite couple. Giving the right hand to opposite person is, however, usually omitted."

As the quadrilles became more and more "Americanized" such figures as the "Basket", "Star", "Sociable", "March", "Cheat", and "Jig" were added, or substituted for standard figures of the first set of quadrilles. They became known as "Variety Figures." Prompters also began to combine portions of different figures as they fancied, adapting them appropriately to the music of the ordinary quadrille. This license was freely indulged in by the New England prompters to produce a variety of changes. They seldom called the figures of the quadrille in their original or printed form. This was particularly true of the last figure of any set of quadrilles—usually the fifth figure.

## EDITOR'S NOTE

*This is the 6th in the series being especially prepared for SQUARE DANCING Magazine by Ralph Page. Comments from many areas indicate a growing interest in square dancing's past and we hope throughout the next few years to continue to report on square dancing's past and show how it has evolved to the present contemporary scene. Already many groups have voiced an interest in reviving some of these early dances as exhibition projects, with this nation's 200th anniversary in 1976 as the goal.*

*We'll be particularly interested in learning the names of groups that are doing research on their own with a club or group project in keeping the traditional dances of their own area alive. Perhaps a Cavalcade of Dancing may evolve, much like the one held at the 8th National Square Dance Convention in Denver, Colorado, in 1959. At that time groups from all parts of the land in traditional costumes performed the authentic dances of their particular region. Perhaps this is the time to plan for a replay. Who knows, in doing the research you may discover a brand new appreciation and an added dimension for American Square Dancing.*

These French terms stayed around for many years and were continually used by the city dancing masters, many of whom actually were born in France. The American-born dancing masters however, soon began to translate the terms into English, and even to add terms of their own. "Rigadoon", meaning to "set" (English) or "balance" (American), remained on the scene until well into the nineteenth century. "Dos-a-dos" remains with us to this day—1973. Also "promenade" and "allemande." "Chasse", too, is still remembered by our older generation of square dancers. So, whether we like it or not, the French influence on our quadrilles was very powerful.

**A FEW TIMELY MEMOS:** *Don't forget that July 1 is the deadline for listings in the Square Dancer Association's directory. To be sure your association is listed with the name of your president for Fall, 1973, make a note to send in the information by June 15. . . . A New Caller/Teacher Manual for teaching the fundamentals of Contra Dancing is slated for release in December. You'll learn more about it and the 1974 SQUARE DANCING Yearbook in coming months. . . . Area publication editors and presidents of Square Dancer, Caller and Round Dance Teachers' Associations can expect a copy of GAVEL and KEY this month.*



# Some background info on the Cross Trail

THE GOAL TO SIMPLIFY rather than complicate the language of square dancing, has resulted in the adopting of a number of policies not only by the American Square Dance Society (Sets In Order), but by the Standardization Committees of many area caller's associations as well. Those who have been a part of the activity will remember such calls as "On The Corner With Your Left Hand" meaning an allemande left, do si do being translated as a do sa do (dos a dos) in some areas and do paso in others.

You may remember when the call sashay meant do sa do, a right and left thru and around just one was simply a pass thru and separate around one, and a grand chain eight was a right and left grand.

The first time we were introduced to a Cross Trail was either in 1947 or 1948 in Colorado Springs. A caller from Santa Fe, New Mexico, named Pat Pattison, introduced his original movement in this way: (from a square) "Heads Cross Trail and around just one." This, he explained was simply to have couples one and three do a regular pass thru, and then, with the lady crossing to the left in front of the man and the man to the right behind the lady, each dancer would continue on around behind the nearest side couple and then cut into the center to follow the next call. It was fine, and Cross Trail became part of the square dance language.

In the year immediately following, as is often the case with a new basic term, callers experimented and found times when couples would be facing out and might be required to do a crossing motion or when another active couple faced an inactive couple and where the active couple was supposed to independently split the inactive couple and then do an independent Cross Trail. As a result, several different terms grew out of the movement. Cross Trail, Cross Trail Thru and Trail Thru were the ones most commonly used.

A dozen years or so ago, when Sets In Order was researching to put out its first Basic Movements of Square Dancing Handbook, more than 200 callers from all parts of the country helped out with the project. When it came to the Cross Trail, in some instances their definitions varied. The majority, how-

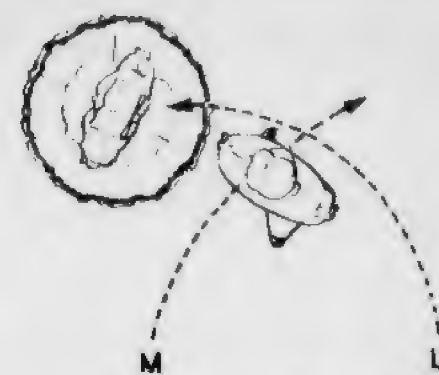
ever, seemed to feel that one call could satisfy all the needs.

The point that was important here was that the follow-up call would be required to tell the dancers which way to face following the movement. Starting from home position, it was reasoned that if couples were told to pass thru and do a U turn back they would simply pass thru and, once having accomplished that portion of the call, would do a U turn back to face across the set. In a like manner, if told to Cross Trail and U Turn Back they would pass thru and in the crossing movement accomplish a 180° change of *original* facing direction and face across the square. (We remember somebody arguing, "What if you want the two head couples to pass thru, retain their facing direction, but change places with their partner?" The answer: Have the heads do a half sashay, then pass thru or do the pass thru first and then half sashay.)

Now that we have the call partner trade there isn't much concern about having individual couples do an in-position reverse turn. If couples are facing out with their backs to the center while not facing anyone within the square, a Cross Trail simply follows the normal pattern (see opposite page).

What about one couple that is active approaching an inactive couple? If the active couple is to split the inactive couple and then Cross Trail, call it that way. "Head couple, split that two, Cross Trail and around just one, etc.". Remember, most frequently the call split that couple indicates that one couple is active and one inactive. The call pass thru expects that both facing couples are active and must move.

By simplifying the terms in order to achieve clarity, every effort was made to insure that confusion would not be the result. This treatment of the Cross Trail and its present definition have been used in the basic movements of square dancing handbooks since 1959. And it is hoped that this explanation, together with the "DO THIS" poster page (opposite) may help to straighten out any confusion that may have existed.

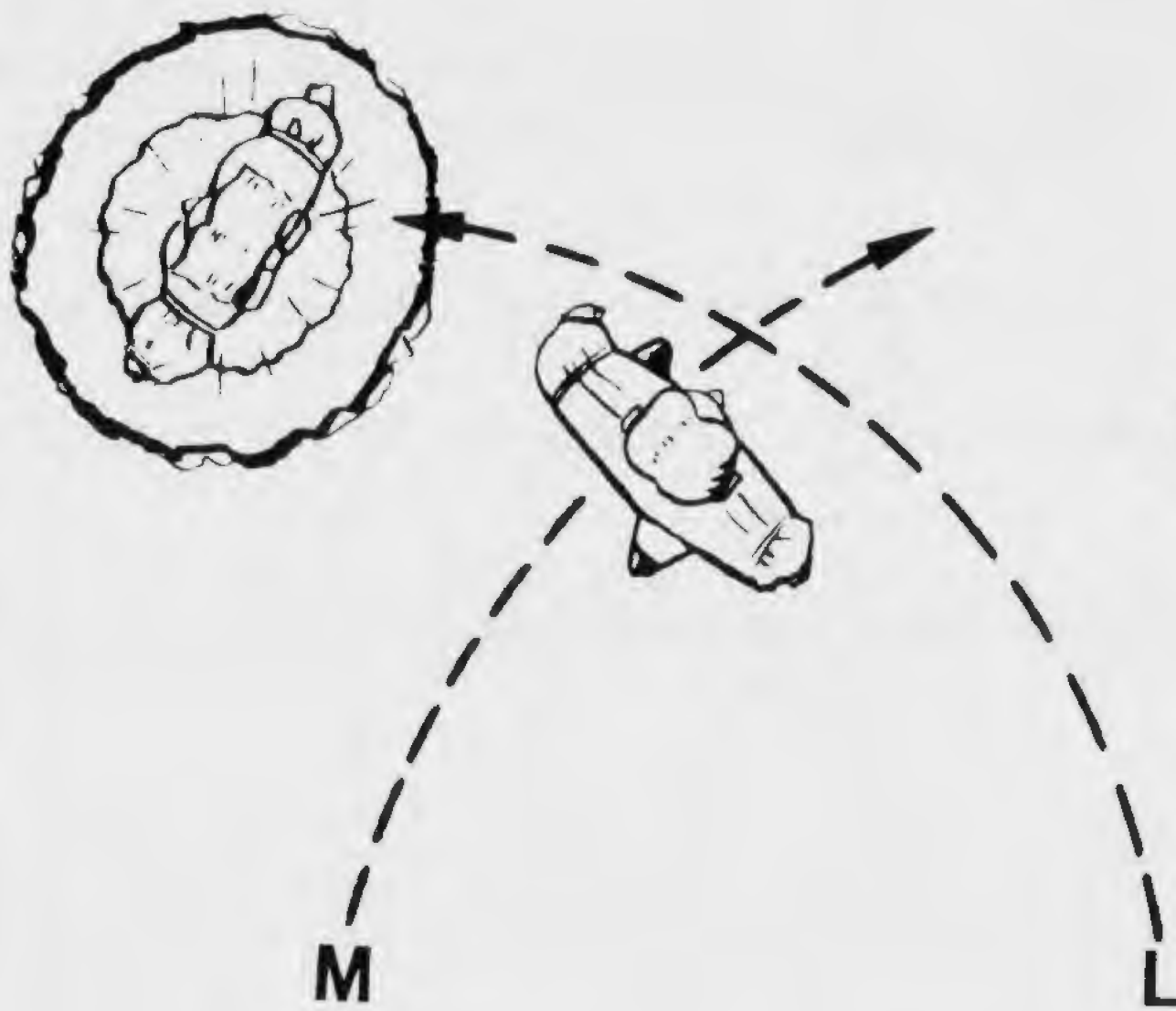




# DO THIS — and You'll be a Smoother Dancer

NUMBER

8



## CROSS TRAIL

*Two active couples meet and, the dancers passing right shoulders with their opposites, Pass Thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call.*

*In cases where the man and woman have exchanged places (i.e. the woman is on the man's left) or when two men or two women are working together as partners, the rule holds that the person on the left (the man's spot in the couple) does the man's part in crossing behind while the person on the right does the woman's part, or crosses to the left and in front. COUNT: Like the Pass Thru, it takes 4 steps.*

*If a couple is already facing out, a Cross Trail can be started from that position without a Pass Thru.*



# TAKE A GOOD LOOK

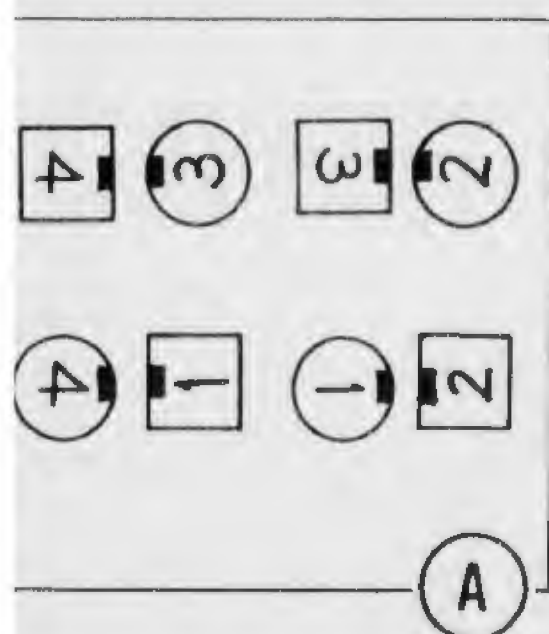
a feature for dancers



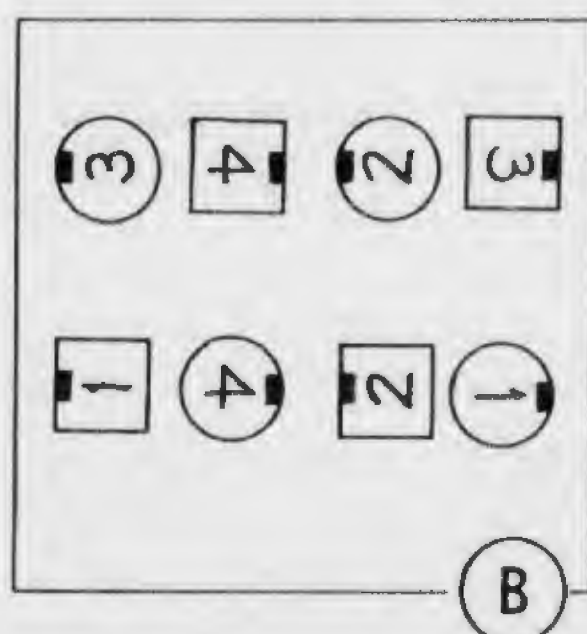
JOE

BARBARA

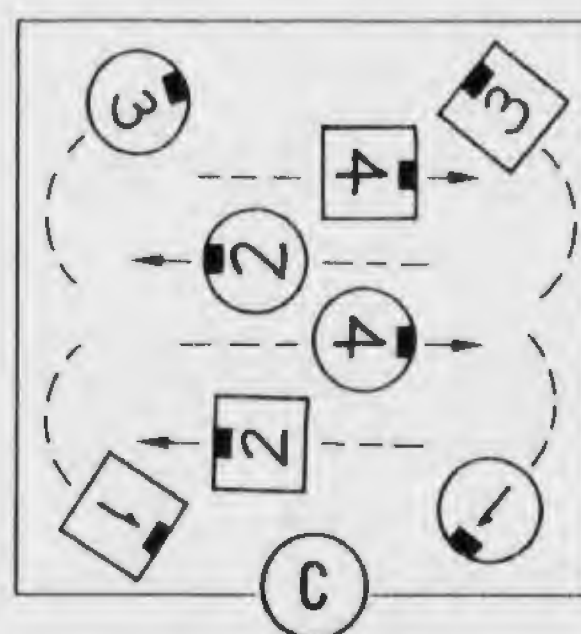
Here's a reasonable combination of existing basics called Cloverflo. (Callers, for drill material See Page 59 in the Workshop)



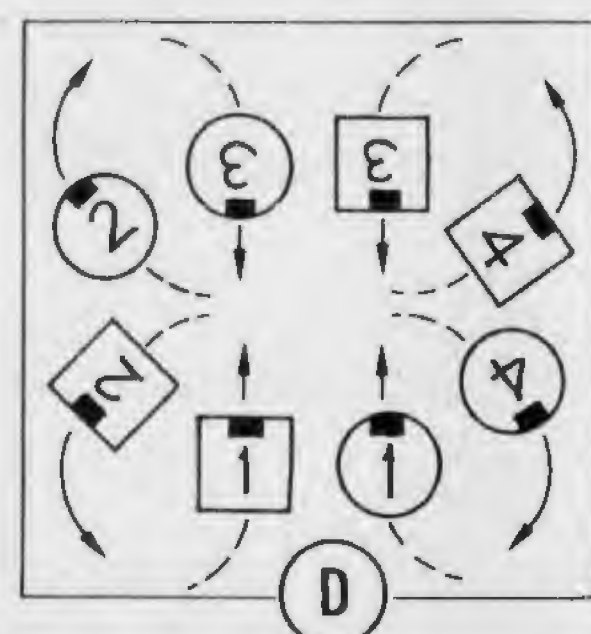
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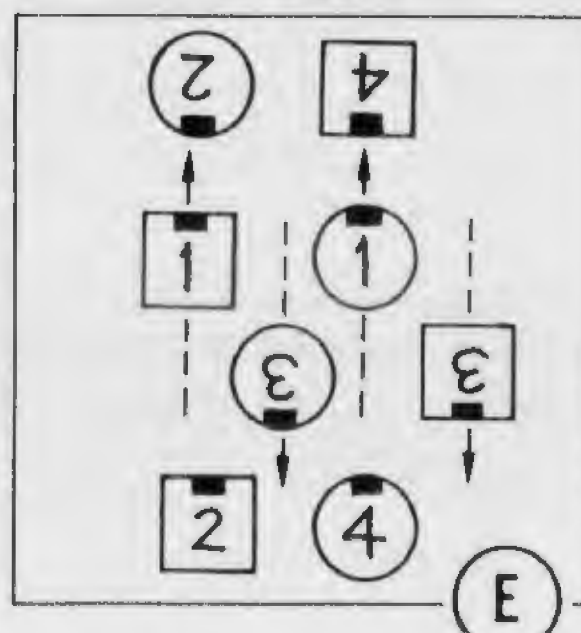
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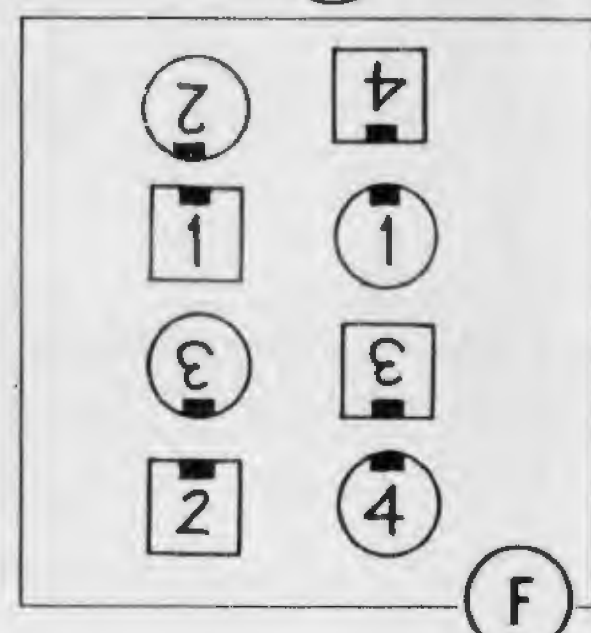
C



D



E



F

JOE: Here, recently, we had just about given up on *good*, new movements. Either the call was for a combination of movements that could be just as easily called descriptively with existing terms or the movements were downright awkward and didn't appeal to us in the first place. Then one day recently, our caller introduced us to Cloverflo and we've been having quite a bit of fun with it.

BARBARA: This one almost conflicts with the requirement of being called by already existing language, but then, as you get into it you'll see that it's different. Our caller gives the command Cloverflo and then prompts us through the movement, which, incidentally, is one of the things we particularly appreciate in a caller.

JOE: The description of Cloverflo, if properly set up, will basically be two couples in a square in a position to do a cloverleaf and then pass thru while the other two will be set to do a pass thru first and then a cloverleaf.

BARBARA: The way we were taught the movement was to have the heads step forward into the center and turn to face their corners to achieve a starting eight chain thru position (A).

JOE: As I remember it, the caller had everyone pass thru (B) into trade by position as a preliminary to starting the action. This left the head couples on the outside of the

square facing out and ready for a cloverleaf, while the side couples were set to pass thru in the center (C).

BARBARA: Having completed the cloverleaf (D), the head couples move toward the center as the side couples cloverleaf.

JOE: Finally the side couples finish their cloverleaf as the heads pass thru in the center (E) and dancers are once again in an eight chain thru setup (F).

BARBARA: As we indicated earlier, as simple as this movement is, if two of the couples are doing a cloverleaf first and then a pass thru, while the other two are doing a pass thru and then a cloverleaf the movement, like a Grand Spin or a Grand Square, requires a special call or title all its own. Once it is started the caller can add helpful prompting.



## ATTRACTING THE NEW DANCER

**S**QUARE DANCERS ARE ALWAYS interested in bringing new people into square dancing. Callers, clubs, individuals, all are eager to share their hobby with others. Many approaches for getting people into the activity have been tried; some more successfully than others. Obviously the area, the time of year, the population, competing events at the same time, even the weather can affect the results. One thing is certain; all can benefit from a success story. Here is one. Read it for interest. Then re-read it to see what portions might be adapted to your own program. Take a positive attitude. Don't discard the ideas simply because you do not live in Florida, or you do not dance in a mobile park, or you have not belonged to your club for years and years. When given a chance, an idea can grow and spread and change and be successful.

### Idea Grew from a Cover

Bob and Shirley Dawson of Sarasota, Florida, have been involved in square dancing for more than 20 years but they continually look for new ideas. They remembered a cover on the August 1967 issue of SETS IN ORDER (now SQUARE DANCING). This showed a theatre ticket designed to admit a person to square dancing. Then a fellow caller in Florida showed Bob a ticket he had printed called a "first nighter." These two suggestions stimulated the Dawsons and they came up with their First Nighter Square Dance.

### Publicity Necessary

Tickets were designed, printed and then active dancers in the area distributed them personally to friends, acquaintances, anyone they thought might be interested. In addition tickets were placed in numerous mobile home parks along the western coast of Florida. Promotional articles were written for eight different West Coast newspapers. Three ads were

purchased in the local Sarasota Herald Tribune. Nothing was left to chance.

To further encourage dancers to actually come and bring newcomers with them, a pair of men's dance shoes were offered to the two people bringing the greatest number of beginners with them. The first place winner brought 12 couples; the second winner brought 8 couples!

### Working with a Mobile Park

This particular event was jointly sponsored by the Dawsons and the city-owned Sarasota Mobile Home Park. Interesting to note, however, is the fact that more than 80 percent of the dancers live outside of the mobile park. So dear reader, do not mentally turn off this article should you not be a mobile park dweller. The possibility of using such a hall, or drawing on its occupants could work in

<b>FIRST NIGHTER SQUARE DANCE</b>		<b>RESERVED</b>	<b>ADMIT ONE COUPLE</b>
NO EXPERIENCE NECESSARY To introduce you to America's LARGEST PARTICIPATED RECREATION. An evening of "Real Fun" to lift your spirits, give you new vigor, enthusiasm, new friends and it's easy to learn.			
<b>GOOD</b>	THURSDAY, NOVEMBER 9, 1972 — 7:30 P.M. SARASOTA MOBILE HOME PARK E. Laurel — 1 blk. E. of Washington Blvd. (Hwy. 301) Sarasota, Florida		
FREE DOOR PRIZES Bob Dawson at the mike — Further information call 958-4121			

The free ticket for the First Nighter Square Dance is loaded with information. In addition it exudes a certain air of exclusivity and importance automatically attached to any reserved ticket.

either direction. And more and more we hear of certain parts of the country increasing their mobile park population.

A great deal of planning went into this event. A certain amount of actual cash layout was necessary for ads, etc. The results in this case were 28 sets on the floor—19 of which were brand new people experiencing their first taste of square dancing. The follow-up was a beginners class starting the next week.



# The WALKTHRU Club Projects

## ... can be fun

**L**IKE GERTRUDE STEIN'S, "A rose is a rose is a rose . . ." so a square dance club is a square dance club. Or is it? A group of people who come together to form a square dance club do so because they want to dance. No argument here. That is the prime purpose of the club—to provide a hall, an atmosphere, a caller and dancers who together make up the necessary facilities, attitudes and abilities which make square dancing so enjoyable. We should always remember that dancing is the cement which bonds a club together.

But is there more to a club than just dancing? Most people will agree that the second most important facet of a club is the fellowship. There are occasions when this friendship can be extended beyond the realm of dancing when a club project, of one type or another, is afoot. These club projects can be a great deal of fun.

What are some of the purposes for a club project? A few reasons might be: (1) A Fund Raiser or a Treasury Reducer, (2) A Special Celebration or An Annual Event, (3) An Interest Stimulator or General Fellowship Get-Together.

### **Money Raising Methods**

The Fund Raiser or Treasury Reducer comes under the same category although the end results will be diametrically opposite. In both cases money is the stimulator for the project. In the first instance a club treasury may be low or in the red. The club may not wish to assess yearly dues or to increase its donations at the door and instead may want to become financially stable by raising money from some outside event. This event could run the gamut from a pancake breakfast with members contributing the food, preparation and location and then selling tickets to families and friends, to a theatre party where group discount rates are offered but where the members then sell the tickets at the regular price, to a large square dance where a

special party complete with theme, decorations, door prizes, etc., or a traveling caller might be the inducement to attract a large crowd.

A Treasury Reducer also could be any of the above events (or many other ideas) but the activity would be offered free to the club members and guests or at a reduced rate so that some of the excess in the treasury would be drained.

Each of these possibilities—a too-large treasury or a non-existent one—does occur and both can be problems. A club struggling to keep its head above water, where its members may constantly have to underwrite it, may flounder. On the other hand a club with too rich a treasury can also find itself involved with internal problems of who decides what to do with the money.

Resolving the situation can be an occasion which draws a club closer together when committees are formed to plan and carry out an event. The more members who can be involved the better. And it's a good opportunity to become better acquainted with club members other than just one's close friends. Looking at the needs of the club as a whole often can heal any sense of cliques. And the feeling of accomplishment which brings smiles and well-being to all frequently is reflected by attracting others to the regular club dances.

A Special Celebration or an Annual Event is just that. It might be an Anniversary Dance, a Summer Picnic, the Installation of New Officers or a Visitation to another club. While this might occur during the regular dancing season, it, too, can provide members working together on various committees an opportunity to become better acquainted. We all know that some people are more willing to take on assignments than others. When, however, the tasks can be rotated to include some old and some new club members, a group is most apt to gain enthusiasm and total response. In addition, by going afield for workers one often un-



covers talents heretofore undiscovered.

An Interest Stimulator or a Fellowship Get-Together may have nothing to do with dancing. It may arise as a project because the club officers feel there are existing cliques which they would like to eliminate or the club may be so imbued with good fellowship that they simply want to enjoy each other's companionship more frequently than is available at the dances. Such activities could include a day's bus trip to visit some point of interest, a weekend trip to the mountains (here a square dance—casual or planned—could be included), a group attendance at some current theatre attraction and so forth. Someone should be in charge to see that all the details are taken care of, whether it's to buy the tickets, rent a bus, or make hotel or meal reservations, etc.

The planning of a club project can be fun; it can be worthwhile in developing and extending friendships; it can balance a budget. Most often these types of activities take time to plan and execute. They should include as many club members as possible. They should take into account the wide financial range of club members, their different interests and their varying time availabilities so that all members are able to participate from time to time.

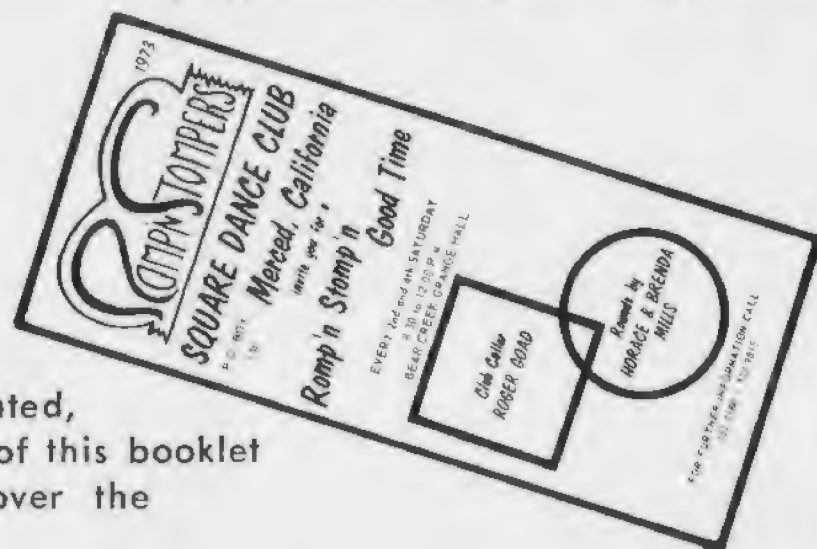
A happy, successful extra-curricular club project is apt to be followed by dances reflecting the same results. And then we've come full circle where the square dance, after all, is the most important thing.

#### A YEARLY INFORMATION BOOKLET

Here's a novel approach to the club newsletter or club calendar. Once a year, the Romp'n Stompers Square Dance Club of Merced, California, puts out an information booklet.

8½ x 11" in size, with the long size going horizontal, three pages are stapled together

In its eighth year of being printed, 1,000 copies of this booklet are spread over the entire state.



## The WALKTHRU

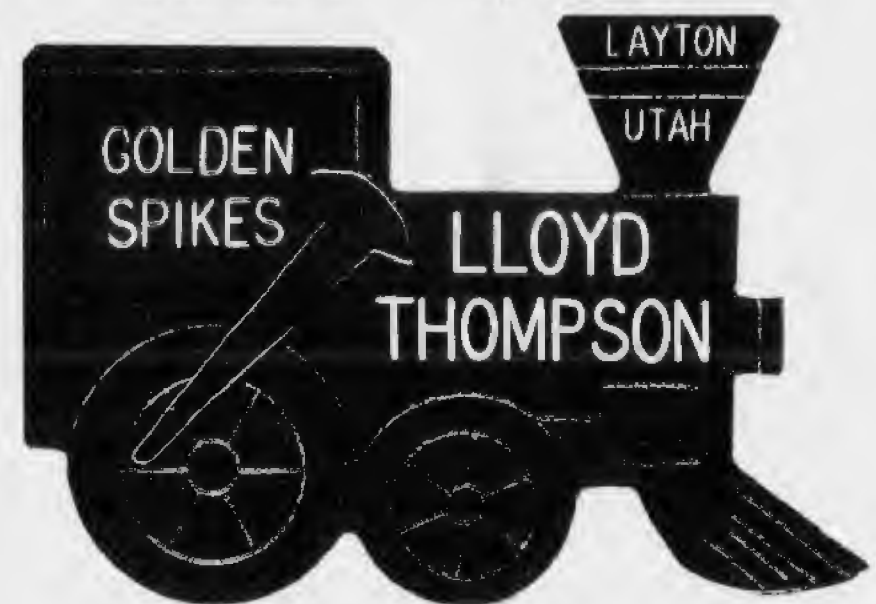
and then tri-folded, ending with a pocket-sized 8½ x 3¼" edition. The booklet is neatly printed, easy to read, with the cover done on a heavy colored stock.

Each inside page is basically divided into fourths, with one month's events being listed on each page. The dates are followed with a rhyming verse about each dance.

What page space is not used for club or convention news is given over to local advertisers. We counted 44 ads which means someone did a lot of legwork contacting these individuals. Since the pamphlet is good for a full year, the merchants could get quite a bit of mileage from their ads. In addition the cost of the booklet is more than covered in full by the ad income.

This is an interesting approach one club has of getting its calendar into members' hands with the added plus of increasing its treasury.

#### BADGE OF THE MONTH



June is Convention month and this year, as everyone knows, Salt Lake City is hosting this major event. Riding in on their rails and representing all of Utah are the Golden Spikes of Layton.

The club was formed in 1969, Utah's Golden Spike Centennial, honoring said spike being driven in to join east and west with coast-to-coast rail service. Appropriate to the occasion, the club adopted the name of Golden Spikes and designed their colorful badge in the shape of an engine with a three-dimensional golden spike.

Happy dancing to square dancers everywhere from their friends in Utah!



# SQUARE DANCE DIARY by a square dancer

There's nothing more awe-inspiring to a square dancer than to share several days dancing from morning until midnight with thousands of other square dancers from all over the world. Undoubtedly our "slice of square dance life" can't touch upon all the human and humorous incidents that will come up later this month, but here are a couple of views at

## THE BIG CONVENTION

"...HE'S SHELL SHOCKED!  
10,000 DANCERS SCARE HIM.  
HIS REGULAR CLUB IS ONE  
SQUARE THAT DANCES IN  
HIS BASEMENT..."



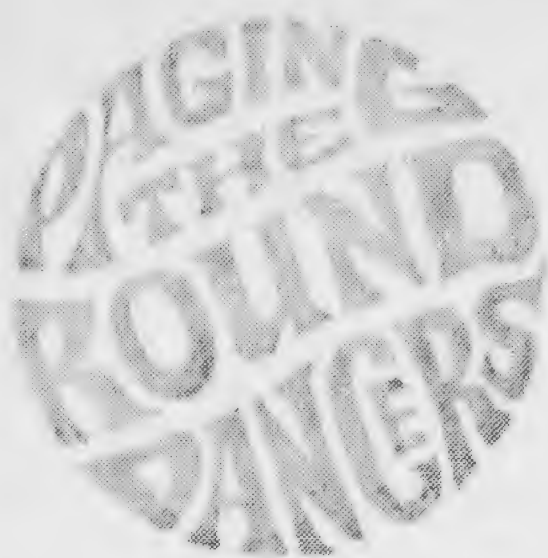
"...THE ONLY TIME THEY  
GET A CHANCE TO SLEEP  
IS BETWEEN TIPS..."

PLEASE WAKE  
US WHEN  
JOE BLUNK  
IS GOING  
TO CALL



We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.





*Howard and Phyllis Swanson,  
Attleboro, Massachusetts*



**A**LTHOUGH HOWARD DOES THE CUEING, the Swansons tell us they are both teachers, as they explain each other's footwork.

Howard and Phyllis have been teaching since 1960 and their first round dance club was organized that Fall. Called the "Rhythm-aires", they now have three clubs with the same name in Massachusetts and a fourth club called the "Gay Rounders." They teach all levels in each of the clubs.

One fact that gives Howard and Phyllis a great deal of satisfaction and pride is that fourteen couples from their original class are still members of the group and dance weekly.

The Swansons are members of a Screening Committee which meets every three months and screens some 35 to 40 dances from all recording companies. Their findings are then printed and sent to all teachers in the New England area.

In addition to their membership in NE-CORTA, EDSARDA and the Rhode Island

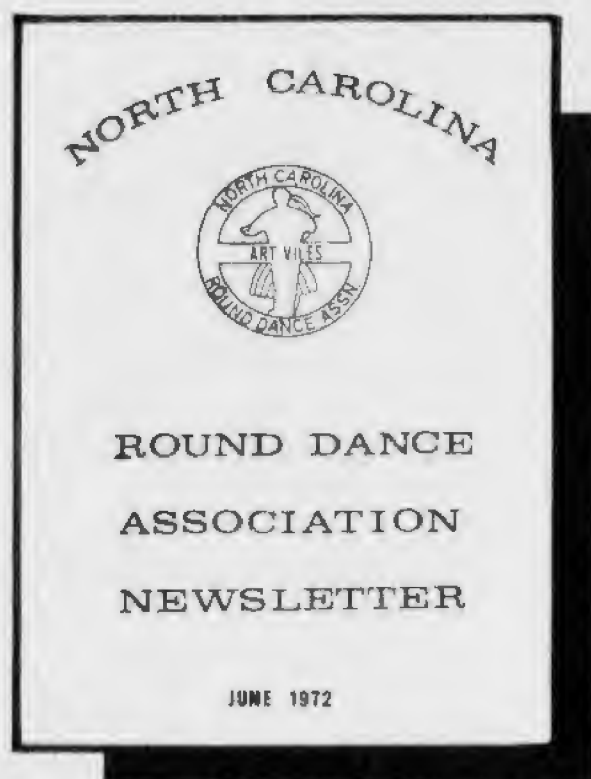
Teachers Association, Howard and Phyllis were Directors of Round dancing for the New England Convention for two years. They have been on staff for numerous weekends, have taught at several seminars and conducted dances from Maine to Miami, Florida. In spite of their busy schedule, they are ready to travel and teach anywhere, anytime.

Howard and Phyllis have a son and daughter, both of whom are married, and Howard is a self-employed steel and copper engraver.

Some of the dances they have choreographed are "This Could Be," "Never Fall in Love," "Manhattan Merry Go Round," "For the Good Times," and "Close to You." Howard and Phyllis receive a tremendous amount of satisfaction from their teaching. Their relaxation is traveling and spending time at their home on Cape Cod.

#### **ROUND DANCE FEATURES**

*We take time out this month from running our regular articles on Round Dancing to say we're a bit stymied. We're not quite sure what type of articles will prove most helpful to (1) the caller, who wants to introduce rounds to square dancers, (2) the round dance specialist who teaches and cues rounds for experienced square dancers, and (3) to the square dancers themselves. We'd appreciate knowing and a card or letter will help us to help you with some top notch articles, starting next month.*



## **Publication in the Round**

The North Carolina Round Dance Association Newsletter is a 14-page, 8½ x 11" mimeographed publication which is issued monthly. A President's Message and Teachers' Corner (for articles of interest) are included, as well as the news of clubs, past events and special coming events. Round dance clubs and classes with their location and dance nights are listed as well as square dance clubs where rounds are programmed and taught. Another feature spotlights the rounds taught during the month by the member teachers. The last page is a form which may be filled out and returned and which has space for the choice for favorite Round of the Month as well as for the various listings.



# NATIONAL SQUARE DANCE CONVENTION SCRAPBOOK

**D**OES ANYBODY REMEMBER which Convention it was that was almost drowned out with more than six inches of rain in virtually the same number of hours? (St. Louis, 1957) The rain didn't dampen the spirits of the square dancers, but it did keep the halls filled and the streets empty of square dancers.

What National Conventions featured parades through the city streets as part of the celebration? (Dallas in 1954 and Long Beach, California in 1964) There may have been others, but these two stand out as attracting a great amount of local and national attention with floats, marching units, banners, etc., all as a prologue to the opening of the big Convention.

What Convention saw a coast to coast color telecast of square dancing? (The initial one was Oklahoma City, 1955) This was one of the first colorcasts of any subject to go coast to coast and it featured, among other specialties, Manning Smith's Roller Skating Square Dancers.

It's fun to play the game of "remember when" with National Conventions of the past. Sometimes we can remember a particular event but find it difficult to place it at its correct location or in chronological sequence. Each Convention in the past has had its special features. Included in these would be

Reminiscences of 21 Past  
National Square Dance Conventions.  
How much do you remember?



Kansas City's (1953) Caller Transport idea. With a half a dozen or so large halls scattered over a twenty mile area a continual shuttle service was set up to take the better known callers from one hall to the next. While it may not have been an ideal method of handling the crowds it was adequate and it *was* unique.

Remember the aircraft carrier, USS Kearsarge, whose flight deck served as a square dance floor for thousands of square dancers attending the Convention in San Diego in 1956? We can still remember the consternation of sailors on the aircraft carrier as the ladies with full yardage petticoats attempted to scale the ladderlike stairways. One sailor was overheard to remark, "I thought some pilot had pulled the rip cord on his parachute." And do you recall the submarine tied up along side Cobo Hall in Detroit (1961) which invited dancers to attend its open house?

As in the cases of all past Conventions there will be many memories and many "un-usuals" happening at the Big one later this month in Salt Lake City. Let us hear those things you remember so that we can store them up in our scrapbook of Convention Memories to be talked about in future years.

**WERE YOU THERE?** Dena and Elwyn Fresh dance the Minuet as a part of the "Cavalcade"—Denver, 1959. (Below right) Square dancers on the flight deck of the carrier USS Kearsarge (San Diego, 1956) and (right bottom of page) a glimpse at the 2nd National (Kansas City, 1953). Check the length of those dresses.





# • Chapter twenty-seven

## *Put Your Best Foot Forward (more on judgment)*

*By Bob Van Antwerp, Long Beach, California*

**E**ACH DAY OR EVENING DURING A TEACHING SITUATION, at a workshop or club dance, the caller/teacher/instructor is expected to put his best foot forward. Just what does this mean in his relationship to the dancers or students? Let's take a look at the "IT" factor of successful leaders and callers to determine how directing that best foot forward on a continuing basis has placed them in the category of being a successful caller and teacher.

Every new prospective caller just entering the field must be able to develop within himself such elements as a pleasing personality, good judgment, enthusiasm, excitement, confidence, poise, stage presence, patience, salesmanship and tact. In addition, he must pay particular attention to both his personal appearance and to his attitude.

It is of the greatest importance that each caller must realize that he is an individual in his own right and that only he can direct his personality in such a way that will permit him to be *his own best self*. By wisely molding the development of this personality he will be able to face the leadership responsibilities expected of him by dancers, students, leaders and callers alike. So, here's some good advice. Be yourself. Don't pattern yourself after another caller so closely that it will detract from your individual personality. Attempting to be like someone else can result in an insurmountable obstacle to the success you hope to attain. And, above all, don't vie with others for popularity. Let it come naturally.

A very important feature to consider while appearing before any portion of the square dance public is to remember that a smile is the most becoming part of the square dance costume. And there are other factors to consider. How does the caller sound to the dancers, depressed or cheerful, cold or warm? Is he aloof or friendly? Does he talk too fast, too loud, too much? Does he ramble, sound "bossy", sound scared? The voice is so important! How should the caller feel, top of the world (everything's coming up roses, oh, what a beautiful morning, zoom, rise and shine, zip, up and at 'em), or just so-so (can't get around much anymore, etc.)? Just how should a caller act? Actually there is so much to consider. Confidence inspires trust and competence breeds respect; above all, be consistent.

How do others see the caller? What are the reactions of the caller's wife (or husband) and family toward him and the job he is doing? Do they play a part in his success? Is the caller's wife (or husband) involved to any extent and should she be? By all means! It is so important that the partner be a meaningful part of the entire success. The presence of the partner at all dance activities completes the circle of unity of the successful square dance caller team in the eyes of all dancer-participants. How do his students see him? His dancers? What kind of an impression does he make?



One good way of determining how others see us is to tape the program at a dance. Don't tape your calling. Instead, each time you pick up the microphone after an intermission, turn on the tape recorder to pick up what you say to the dancers before the music starts and before you find yourself on familiar ground with your calling. Then, as your calling commences, turn off the recorder. When your patter call is completed turn the recorder on again so that you may "capture" what you say and how you say it. Then turn the tape recorder off when you start your next call. As soon as you draw the singing call portion to a close, turn the tape recorder on and let it run as long as you are on the microphone. At the end of the evening you may have anywhere from ten minutes to one hour of "talking tape". This may give you a shock but it will let you know what impression you have made on others. It will tell you how you ask dancers to do something, how explicit you are with instructions and directions, how well you make announcements, etc.

The word-sounds you project over your microphone and through your public address system will all be there on the tape for you to review. Check it. Is the audience receiving clear, crisp speech response or dull, bassy, uninteresting response? Through this method of taping and personal analysis a correlation can be made in your delivery and in the settings on your equipment. You shouldn't count on the dancers to have an understanding of speaker placement, neither should you count on them for helpful advice on microphone usage, amplifier settings or other equipment adjustments. Use this method a few times for your benefit as well as for the eventual benefit of your dancers.

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*ABOUT THE AUTHOR: For well over twelve years Bob Van Antwerp has conducted caller's courses, both in his home area of Long Beach, California, where his graduates number in the hundreds, and in many areas across the country where he has served on staff at various institutes. Later this month Bob, along with Vaughn Parrish and Jerry Helt, will be conducting the free, three-day caller's seminar and clinic at the 22nd National Square Dance Convention in Salt Lake City, Utah. The Van Antwerps are long-time residents of Long Beach, where Bob manages to sandwich his calling engagements and frequent weekend junkets across the country with his full-time responsibilities as Director of Recreation for the City of Long Beach. In 1971 he started his own square dance recording company, Lucky Records. Bob is a member of The Sets in Order American Square Dance Society's Hall of Fame.*

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As a leader the dancers need to know where *you* stand so that they, in turn will know where *they* stand. Remember the old Quaker saying, "All the world is strange save thee and me—and sometimes I think thee is a little strange." Let's face it. Aren't we all? Accept the difference without comment. Create an atmosphere that is warm. Show personal interest and concern for all. Be generous with smiles, words and time. But above all, be sincere in *what* you do and *how* you do it.

As each caller gives more of himself in his climb toward the pinnacle of success, he may find that things become a little more difficult as he nears the summit. The sharing of his success with his wife and friends must be revealed, not as a dubious, pointless struggle, but as a magnificent privilege. Let no one think that being a successful caller is easy. Putting one's best foot forward takes



a tremendous amount of humility. A caller or teacher too engrossed in his own personal whims and his own opinions will not be able to recognize unexpressed needs and emotions, dissatisfactions, frustrations, interests and weaknesses of his dancers and pupils. A good caller should be interested in himself—for many reasons. He should want to know why he feels as he does, about everything. He should understand the reasons behind his thoughts, emotions and actions. He must express interest in those around him. Continual allusion to the worth and dignity of every human being and an understanding of their interests and needs spells success to the caller and helps to determine how long his success will last.

### **How Do You Appear to Others?**

Let's look at the caller's personal appearance. It's an accepted fact that good grooming alone will not guarantee that a caller will be a good caller or a successful leader. But good grooming will help him to set an example for his students and dancers. Don't let the dancers be placed in the position of having to make a judgment on the neatness, the cleanliness or the appearance of you, their leader. A caller should be a professional all the way and that means in his personal appearance as well as in his mannerisms and techniques.

One of the most difficult hurdles to conquer on the road to becoming a prominent caller in today's square dance picture is the ability to cope with and to accept gracefully the publicity, the praise and the over-reaction some dancers give to the new caller experiencing rapid success. Each individual flattered by this popularity must realize that this instant acclaim can quickly diminish if it is not accepted properly. The plaudits need to be redirected so that they will not foster a situation of accepting the theory that "They can't do without me." They (the dancers) can and will do an about-face when they find that the initial, well developed leadership has gone astray, a victim of "self importance." Consider genuine popularity at its face value—not the "bubble up" variety with a superficial flavor that lacks sincerity.

Consider, if you will, the impression the caller/leader makes each time he stands in front of his dancers with the microphone in his hand. It's difficult to please everyone. However, it shouldn't be said that as a caller you would not accept the responsibility of leadership that must be maintained for the successful continuance of your share in the square dance program. There is no place in this square dance activity for a caller/leader or instructor to be half-hearted, to lack enthusiasm or to be lazy. The values and objectives toward which a good leader strives may habitually change and vary from day to day, from class to class, and from club to club. The willingness to give freely and serve sincerely is just one way each caller/leader/instructor has of "putting that best foot forward."

A conscientious caller must possess an ability to exercise good judgment coupled with a keen insight in dealing with situations that will occur on a regular basis. The method in which certain situations should be handled often makes the difference in the number of requests for repeat performances the caller receives. Judgment requires such consideration as:

(1) When to change pre-planned programming in the middle of a performance. Knowing the difference between under-programming and over-programming.

(2) What types and what quantity of material should be presented to a particular club, workshop, class or festival audience on any given evening.

(3) The daily association with club members before, during and after dance engagements.



(4) The correct amount of leadership direction to be given to club officers and members.

(5) What amount of personal publicity and promotion should be presented.

(6) What salesmanship tactics should be used in obtaining dance engagements.

(7) An awareness of dance deficiencies of a group on any given night.

(8) Constant evaluation of the dance during evening performance.

All of these can contribute to the direct success or failure of the program due to the ability of the caller to render good judgment. Many mistakes in judgment will be made by the new caller, not intentionally, but usually because of his lack of experience in a new field or because not enough thought has been given to the judgment factor before a step is taken.

Be aware, be concerned, be on top of the situation. Seek out dancer opinions. Have meaningful discussions with experienced leaders or callers without hesitation. Don't jeopardize portions of the dance activity and don't rely on past experiences to be the answer to every new situation.

The caller/leader will naturally be expected to take a stand for or against such things as proper execution of dance movements, dress, the caller's code of ethics, standardization of dance descriptions, local caller and dancer organization decisions and commercialism of the activity. The end result might well be due to the stand taken by the individual caller/leader and the judgment exercised by him in making his decision. The caller/leader has to put his best foot forward when his judgment is so heavily counted on by his dancers, caller associates and the entire square dance activity. Be prepared to exercise a well thought out judgment due to the trust placed in you as a leader.

### **What is Expected of the Caller?**

Essentially what is expected of you, the caller/leader, in putting your best foot forward? Dancers may expect many things that the caller cannot justifiably be able to provide. But, generally speaking, these same dancers are not difficult to please, particularly if their caller's leadership is in the right direction. There is one quality that all great leaders possess. They are capable of persuading others to work together under their direction as a team to accomplish certain designated objectives. As long as the leader has this gift, he retains his position. Once he loses it, his reputation vanishes. Once that fleeting quality of leadership is lost, it is extremely difficult to recapture.

Any individual caller/leader putting his best foot forward has to realize that it is necessary to gain insight into the thinking of other people. He must evince a great degree of sensitivity. To fail to see the other person's viewpoint is to fail in the task of leadership. He must not be convinced alone by his own reasoning. He must have a humble awareness of the complexity of human nature. Like an actor on a stage, the caller must identify himself with the role he plays and yet, at the same time, to a degree remain aloof and critical. A successful caller/leader is essentially the result of a complicated interplay of all the virtues and principles mentioned in this chapter and every caller/leader must play the game within the rules, within his own particular environment and according to his own personal qualities and ideals. With this in mind, his best foot will *indeed* be forward.



# Ladies on the Square

SOMETIMES IN THE SUMMER EVENINGS just the whisp of something around the shoulders is all one needs for comfort. Here is a lovely shawl, which drapes most attractively over a square dance dress, and was designed by Eudora Spaur of Tacoma, Washington. Although not a square dancer herself, Mrs. Spaur is the mother of Peggy Ruehle and Peggy and Bill are active and enthusiastic square and round dance leaders in their area.

Materials needed: 1 crochet hook—size 1  
3 to 4 skeins of 4 ply orlon

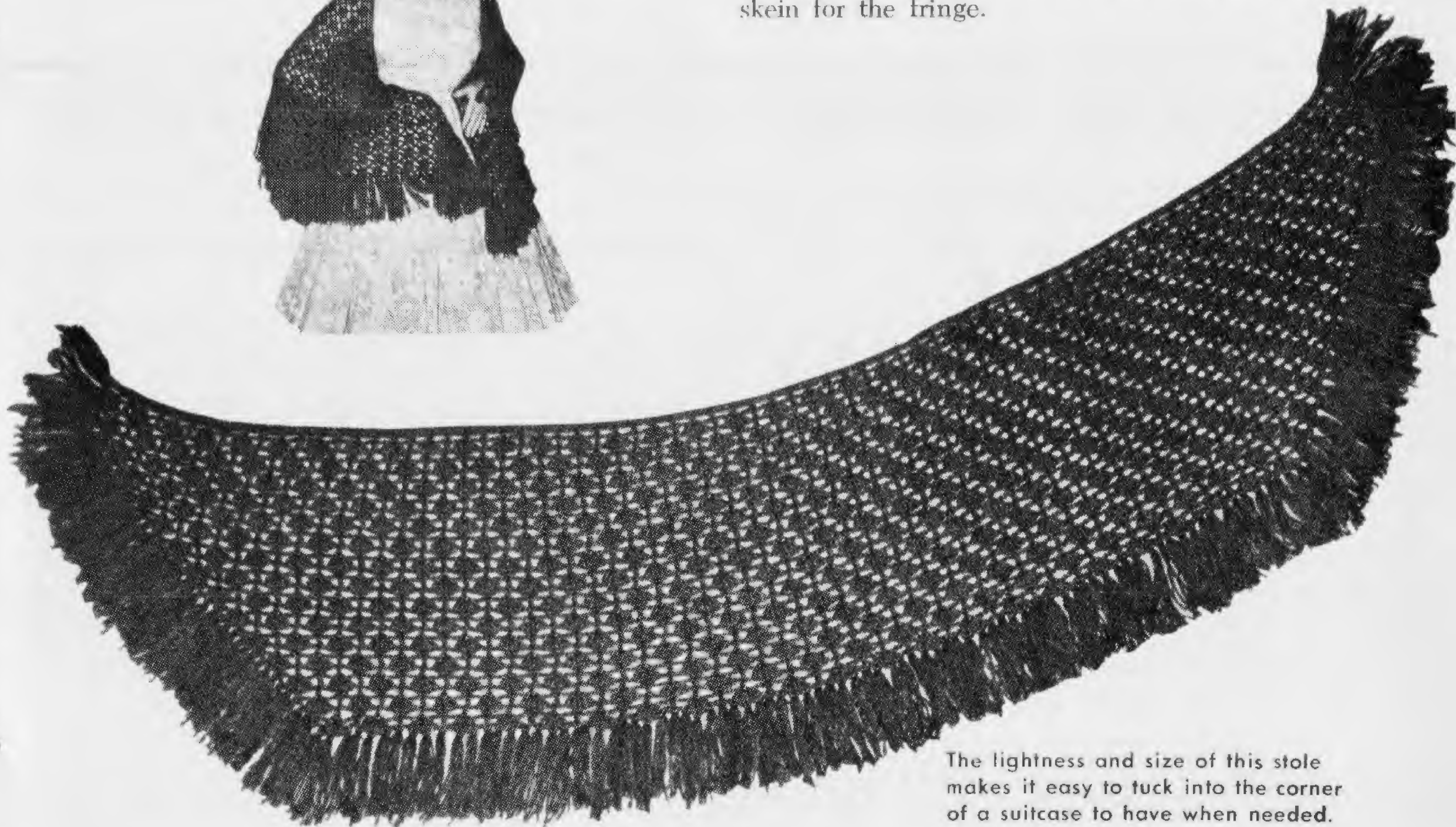
## a Crocheted Shawl



Our model  
is Barbara Fadler.

### Directions:

ROW 1: Make a chain long enough to reach from the break in your wrist to the break in the other wrist, crossing behind your head (about 4 to 4½ feet). ROW 2: Skip 1 chain and then sc (single crochet) back in each stitch of chain. ROW 3: Chain 5; yarn over and dc (double crochet) in third stitch; chain 3 and dc in 3rd stitch. Repeat to end of row. ROW 4: Yarn over and dc in 4th stitch (top of post) 5 times in same stitch. This makes a shell. Sc in next post, then dc in next post 5 times. Continue across row. ROW 5: Chain 5; sc in top (middle stitch of shell); chain 3 and dc in top of sc. Continue across row ending with sc in center of last shell. ROW 6: Same as row 3 ending with dc in sc of last shell. ROW 7: Yarn over and dc in top of post 5 times in same stitch. Sc in next post and continue across row. ROW 8: Same as row 5. Continue working rows 6, 7 and 8 until desired length of shawl is reached. By turning in the top of each shell row at the end of the row, you decrease. Add a row of sc around stole to make a place to attach fringe. FRINGE: Use a piece of cardboard 6 inches wide and wrap yarn around it as deep or heavy as you like. (Mrs. Spaur uses 5 strands.) Cut yarn and tie fringe around lower edge of shawl. It takes almost one skein for the fringe.



The lightness and size of this stole makes it easy to tuck into the corner of a suitcase to have when needed.





# Style Lab

## All Four Couples FLUTTER WHEEL and Sweep a Quarter

THERE IS MUCH THAT CAN BE SAID in favor of the two couple movement that can be done equally well with four couples. Starting with the two ladies chain (which when expanded to four ladies grand chain is still extremely simple) to the right and left thru (which when done with all four couples becomes a fairly challenging movement), the traffic patterns provide a great deal of dancer enjoyment. The all four couples suzy Q, all four couples cross trail and even all four couples star thru (there are two ways to do this) form just a part of the list.

For the example this month, we will use the form of Flutter Wheel where each lady in







a right hand star moves to her opposite and with her left hand takes the opposite's right so that they, as a couple, move together across the square.

Starting from a square (1) the four ladies touch right hands in the center (2) and move in a clockwise direction as they would in a ladies grand chain. Reaching the opposite side of the square (3), the ladies retain their right hand star and give their left hand to the opposite man's right and move with him in an open star promenade (4). The ladies, making a complete 360° circuit, take this man with them (5) to their original starting position (6) and (7) end the Flutter Wheel movement once again in a square (8). The ladies are in

their original starting position with the men in effect having crossed over to the other side of the square.

When Sweep A Quarter is blended with the Flutter Wheel pattern, dancers will not stop at the completion of the Flutter Wheel, but will continue on (7), rotating the square clockwise one-quarter (9) so that upon completion (10) each lady in the square, together with her new partner, has moved ninety degrees to the left.

A nice flowing combination when done with two couples, Flutter Wheel and Sweep A Quarter also makes an excellent combination when involving all members of the square at one time.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Alabama

Star Twirlers are holding their 6th Annual Campout at T. C. Almon Recreation Center, Point Mallard, Decatur, on June 8 and 9. Roy Hawes and Jim Coppinger are the scheduled callers, with Howard and Norene Gray in charge of rounds.

## New Jersey

Jerry Salisbury and Chip Hendrickson will share the lively calling at the mike and handling the rounds will be Bob and Evelyn Supko at Rovin' Squares 5th Annual Square Dance Camporee. The dates are July 26 to 29 at the Bloomsburg Fairgrounds, Bloomsburg, Pennsylvania. For information contact Lin and Barbra Doughty, 213 Elkins Road, Cherry Hill, N.J. 08034.

## Pennsylvania

Circle Eight Square Dance Club of Warren will be holding their 9th Annual July Jubilee on July 6 and 7. Carter Ackerman and Red Bates will be featured callers, with Doris and LaVerne Reilly on rounds. —James McDunn

## Arizona

Tall pines, clean air and an all around beautiful setting form the backdrop for the 24th Annual White Mountain Square Dance Festival July 20 and 21 at Show Low, the recreation center of Arizona. Plenty of camping space is available. —Betty Jean Lee

For those who are not aware of the activities in the Tucson area, dances are held every night in the new Square and Round Dance

Center. The Old Pueblo Square Dance Association recently held their largest festival in 25 years. There are other dances at trailer courts, churches and schools. The latest adventure of Tucson square dancers was the participation of a group from Diamond Squares dancing in the Sweet Adeline Show. Two singing calls were used and members of the Sweet Adelines joined in hand clapping to the dancers. The group danced to a capacity crowd of over 600 and were given a nice donation to their building fund.  
—Leonard Watson

## Canal Zone

The Star in a Circle Square Dance Club of Balboa held its annual election of officers in March. Charles Lyon was elected president; other officers include Dennis Dye, Steve Turney, Ena Fisher, Alice Shattuck and Peggy Ligon. Weekly square and round dance classes are being held by the group. —Jean Bailey

## New York

Square dancing is growing in Central New York, as evidenced by the Central New York Callers Association ten and twenty week parties for new dancers. The 10-week party held last December saw 61 squares dancing while 71 squares, including ten squares of teens, enjoyed the 20-week level dance.

## California

A super dance put on by a single club? You said it! Each June in Lancaster, located in the Antelope Valley on the fringe of the Mojave Desert, the Aces and Deuces Square Dance Club puts on their own Square-O-Rama. Billed as a 12-hour extravaganza, dancers from all over Southern California travel to Lancaster to hear outstanding callers who grace the Fair Center Hall stage at the Fairgrounds. This year the Aces and Deuces, a club of couples, singles and teens, have booked Beryl Main for the featured time slot for the June 30th affair. Ticket, housing and camper information may be obtained by writing the Aces and Deuces, P.O. Box 806, Lancaster, Ca. 93534.

It happens time after time. A square dancer is in need and fellow square dancers rally 'round to help. This was proved again on March 3, when square dancers from the Monterey Peninsula and miles around gathered at the King School in Seaside for a dance to benefit one of their own. Chuck Diment, a member of both Sage Stompers and Taw Twirlers, sponsoring the dance, had been in an auto



accident which impaired his working ability for the rest of his life. Expenses mounted rapidly and to help defray this financial burden, square dancers poured money into the "donation box" so that some \$650.00 was turned over to the Diment family. Checks came in from as far away as 40 miles, when Gilroy Gliders responded to the call. About 20 squares from 17 clubs were present at the dance. Donating their services for an exceptional and worthwhile dancing evening were Jeanne Moody and Brad Bradford, with Barbara Bradford as an exuberant M.C. who cued the round dances, as well.

The Central California Square Dancers Association and the Callers Association of the Modesto Area will join forces to present their 7th Annual Cup of Gold Promenade at the Sonora Fairgrounds in Sonora on June 15, 16 and 17. Jessie Sousa and Ralph Silvius will call on Friday; Saturday's caller will be Harper Smith. On Sunday Bob Augustin will take on the calling duties, with Jess and May Sassen handling the rounds for the entire weekend. For additional information contact Jim and Barbara Finley, 10642 Pellern Road, Waterford, Ca. 95486. Phone (209) 524-0181.

—Jerry Sauls

The California Square Dance Council's Promotion Committee is working on a project to develop a program which could be presented to the various school districts in the State. This program will include the recommended method of presentation together with square dance records and instructions so that the school's square dance program will portray the activ-

ity in a realistic manner.

#### Indiana

For the seventh straight year, Indiana Dancers Association is sponsoring and financing seminars on square dancing in the colleges in Indiana. At the seminar held at Ball State University at Muncie, there were more than fifty squares of physical education students dancing at one time—and dancing well—a most moving sight to those who worked hard to promote the program.

#### Maine

The Swinging Pine Cones of Naples are a small club but are putting Naples on the map. They recently graduated their second beginners class, and held their first Spring Dance in March with 24 squares in attendance. During the Summer they are running their second series of riverboat trips—moonlight dances on Long Lake aboard the River Queen, a replica of a Mississippi riverboat. On June 30 the group will hold their first Dodge City Nite at Lake Region High School Gym with Hillie Bailey calling.

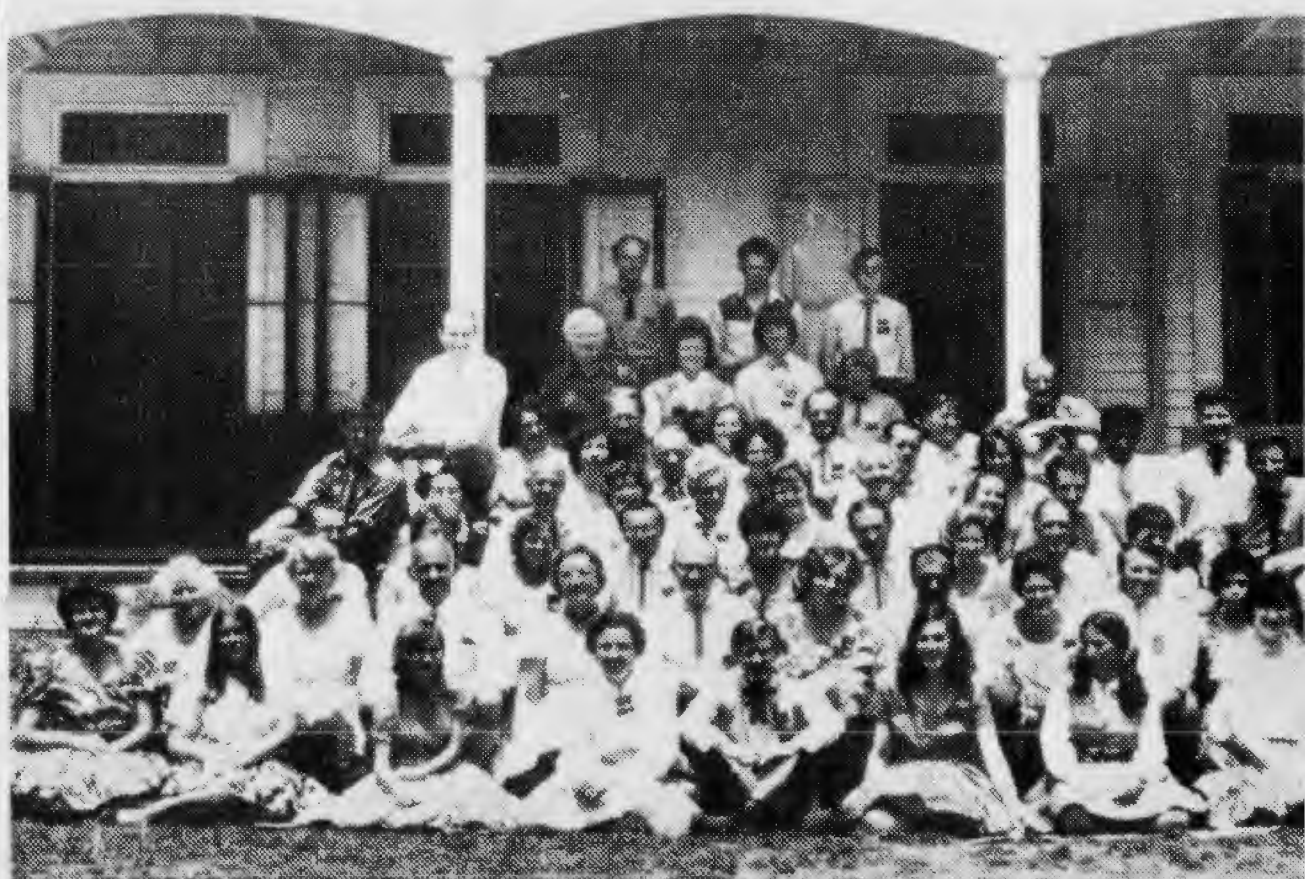
#### Florida

Dale and Ethel Beighley celebrated their Golden Wedding Anniversary with friends in square dancing. At the Belleair Civic Auditorium, dancers lined up in the shape of an "L" with hands outstretched to form an arch, while the charming couple led 200 dancers and friends to a beautiful cake, ice cream and other refreshments, which had been placed on gold and white decorated tables.

Special Events Chairmen Lil and Min Goering of Friendship Squares came up with the



OVERSEAS DATELINE—The scene is Lagos, Nigeria, and the square dancers (below, left) are demonstrating before the International Women's Club. (Below, right) January, 1973 was Summer Square Dance Vacation Institute time at Wai-piro Bay, New Zealand. The camp is organized and directed by Russ and Dee Ainsworth, formerly of Seattle, Washington.





# ROUND THE WORLD of SQUARE DANCING

idea of an International Evening. The idea went over great as many responded in costumes of many lands. This prompted a Grand March, with a number of state guests attending the affair at the Belleaire Civic Auditorium.

—Mildred Barth

A new round dance club has been formed in Daytona Beach. Called The Dancing Shadows, the club dances the first Wednesday of the month, with separate workshops and classes in between.

## Washington

Bruce Johnson and Lee Helsel will be the featured callers at the Washington State Festival to be held in the Clover Park School in Tacoma on June 15-17.

—Pat Feeney

## Alberta

Square dancers visiting the Edmonton area during June, July and August will find square dancing every Wednesday evening at the Beverly Heights Recreation Centre, 4209 - 111th Avenue. Dancing at fun level, a few rounds and lots of Canadian hospitality.

Edmonton dancers will hold their annual benefit dance at the Crippled Children's Camp He-Ho-Ha, at Beautiful Lake Isle, fifty miles west of Edmonton. Last year faithful dancers left \$500.00 to help the handicapped have fun and happiness. The dance is scheduled for June 2 and everyone is welcome.

—Mabel Towers

The Calgary Stampede Square Dance Roundup will be held in Calgary on July 6, 7 and 8. Following closely after the 22nd National in Salt Lake City, it would appear that many attending the National might like to attend this gala event and at the same time see some of the beautiful Canadian countryside.

## Tennessee

June 8 and 9 are the scheduled dates for the First Tennessee State Festival. The affair will be held at the State Fairgrounds Culture Building in Nashville, with events planned for Friday night and all day Saturday. The festival is sponsored jointly by Tennessee Associations.

## Kentucky

Square dancing enthusiasts traveling through the Bluegrass State are welcome to visit Natural Bridge State Park in Slade and

enjoy the weekly Friday and Saturday night square dances that are held May 5 through September 1 on Hoedown Island. Both Mountain and Western styles are included.

## Dominican Republic

Anyone arriving in Santo Domingo who is interested in square dancing may call Loy and Dorthie Carter, 566-4960 or Fred and Margie Buhler, 565-1787, for information about the Santo Domingo Grand Squares.

## Illinois

Chicago Area Callers Association sponsored a Fun and Friendship Frolic at two locations on the same night for all new dancers. At 55th and Western, 27 squares attended. There were 56 squares at the B.S.A. Building in Arlington Heights. Members of the association called for the dancing.

## New Mexico

Square dancing will be held from June 10 through August 25 at the Red River Community House at Red River. For additional information contact Shelby Dawson, 334 Annapolis Drive, Claremont, Ca. 91711 or P.O. Box 213, Red River, New Mexico 87558.

## Massachusetts

Cystic fibrosis research at Children's Hospital in Boston is over \$1100.00 richer as the result of the 15th Annual Benefit Dance in February, sponsored jointly by the Wenham Shindiggers and North of Boston Squares. Some 400 dancers enjoyed a fine evening of dancing with caller Earl Johnston and round dance cuer Bob Marsh.

—Eleanor Whitaker

## North Carolina

After a period of waiting, Fontana Village Resort has at last obtained official copyrights to three of its festivals, the Swap Shop, Fun Fest and Rebel Roundup. Dancers registering at the various festivals will be able to view the Service Marks issued by the Commissioner of Patents, as they will be prominently displayed. "Tex" and Jean Brownlee began their sixth successful season as the resort's Recreation Directors.

## Alaska

"Dancing Spree in '73" is the theme for the 7th Alaska State Square Dance Festival to be held in Fairbanks on June 29 and 30 and July 1. There will be three nights of dancing as well as two days of square and round dance workshops. Jerry Haag will be the featured caller. More information is available from Jack



and Joan Bovee, 1845 Caribou Way, Fairbanks 97701.

### **Oregon**

Dancers are invited to "Dance by the Sea in '73" at the Oregon State Festival scheduled for July 26, 27, and 28 at the Marshfield High School, Coos Bay-North Bend. Beryl Main and Gaylon Shull will call the tips with Horace and Brenda Mills on rounds. For information write P.O. Box 326, Coos Bay, Oregon 97420.

### **Virginia**

The 4th Annual Hampton Roads Square and Round Dance Festival will be held at Hampton Roads Coliseum on June 16. Sponsored by the Peninsula Square and Round Dance Association, the festival will present callers Allen Tipton, Jessie Shackelford and Roger Chapman. Rounds will be handled by Ted and Lois Mack. The program will include workshops, a round dance party, teen activities, relaxed squares, challenge dancing and a diehard ball.

Peninsula Square and Round Dance Association clubs will present weekend dances in the Newport News City Park Campsite dance pavillion June through August. Various clubs and callers will participate in the dances, which will be open to spectators and club level dancers. Campers are invited to camp and dance at the park. For dance schedules and other information, contact the City Park.

—Sam Reams

### **Michigan**

Two big weekends are scheduled for the month of June at Timbershores Camping Resort at Northport. June 1, 2, and 3 will feature Dick Kenyon and Walt Ishmal on squares, with the Pereiras in charge of rounds. Rip Risky and Dick Kenyon will be on hand for the June 8, 9, and 10 weekend. Rounds will be handled by the Halversons.

Soo-Z-Q's are hosting the Northwest Michigan Square Dance Council Vacation Square Dance on June 30 at the National Guard Armory, East Portage Avenue in Sault Ste. Marie. Milt Thorpe is the scheduled caller for the evening dance, with area callers handling the afternoon warmup dance.

### **South Dakota**

The Promenaders and Jeans and Janes of Watertown are holding the Kampeska Kapers June 23 and 24. The place is Lake Kampeska and campers are welcome. For further infor-

mation contact Clayton Carlson, 515 Ninth Street N.E., Watertown 57201.

### **West Virginia**

Sponsored by the Huntington Economic Development Commission, the 1973 Square and Round Dance Festival is scheduled for July 27, 28 and 29th at the Memorial Field House in Huntington. The three-day event will feature the calling of Bob Fisk, Sonny Bess, Jim Harlow and Jerry Haag, with Ray and Bea Dowdy on rounds. A complete program of workshops and dances is planned.

### **British Columbia**

Three big days of fun and dancing is scheduled for July 6, 7, and 8 at the L. V. Rogers High School in Nelson. Stan Burdick and local and Pacific Northwest callers will be featured.

### **Ontario**

Pierceson Cargill will call for dancing at the class graduation level every Saturday, June 30 to September 1, at Sturgeon Lake Marina (between Lindsay and Dunsford). For information phone 742-5986.

Every Wednesday night, May 16 to August 29, relaxed dancing will be held at Chemong Yacht Harbor, six miles from Peterborough. For information phone 292-8063 or 742-2831.

Experienced level dancers are invited to dance 2nd and 4th Friday nights from May 26 to August 25 at the Bridgenorth United Church Hall in Bridgenorth. Phone 292-8063 for information.

### **Utah**

On May 18 and 19 the Associated Square Dance Clubs of Utah presented their 22nd Annual Spring Festival. Friday and Saturday evening dances, a callers' clinic and afternoon workshops were held in the Salt Palace in downtown Salt Lake City. All Saturday events were under the leadership of Bob Van Antwerp and Dick Hobbs called the Friday evening dance.

### **Arkansas**

Plans have been finalized for the Second Annual Ozark Square Dance Festival. It will take place June 29 and 30 at the School Gym in Mountain View. Known as a Folklore Cultural Center, Western style square dancing was introduced to the residents of Mountain View last summer and the reception of the activity resulted in an invitation to return this year. Clyde Wood, of Kansas City, Missouri is the caller.



# ***The Caller's Cue-Card System***

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

**ALLEMANDE THAR  
BARGE THRU  
BEND THE LINE  
BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
CIRCULATE  
CLOVERLEAF  
CROSSTRAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE**

**PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
TRADE  
TURN THRU  
WHEEL & DEAL  
WHEEL AROUND**

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½ % sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

### **OUR MONEY-BACK GUARANTEE**

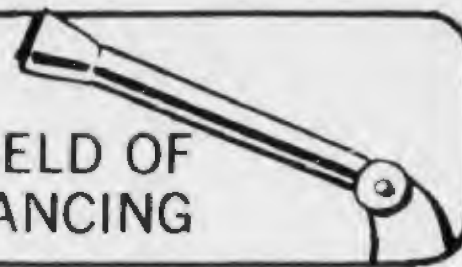
You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

**HILTON AUDIO PRODUCTS  
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Telephone (415) 682-8390**



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*June, 1973*

**T**EXAS HAS PRODUCED a number of square dance callers who have attained success in the activity. Let's drop in on a club in the Dallas area, where our host will be C. O. Guest, the caller with the most unique first name in square dancing. He'll entertain us with some of his favorite, though not necessarily original calls, presented in his own style.

Head ladies chain three quarters round  
Side men turn the girl  
Roll her left with half sashay  
Forward six and back you reel  
Pass thru wheel and deal  
Two ladies chain  
Then send 'em back  
Dixie style to an ocean wave  
Then all six swing thru  
Walk straight ahead  
Circle four  
Two men break to a line  
Then circle up eight  
Those who can right and left thru  
Those who can left allemande  
The others rollaway to a  
Right and left grand

Heads square thru  
Spin chain thru  
Girls circulate twice  
Spin chain thru  
Boys circulate twice  
Spin chain thru  
Girls circulate twice  
Turn thru  
Left allemande

Heads square thru then  
Swing thru  
Cast off three quarters  
Centers trade  
Cast off three quarters  
Centers trade  
Cast off three quarters  
Centers trade  
Boys run  
Wheel and deal  
Swing thru  
Girls circulate  
Boys trade  
Turn thru  
Left allemande

Promenade don't slow down  
Men roll in a left face whirl  
Promenade the corner girl  
Heads wheel around  
Right and left thru  
Pass thru  
U turn back  
Star thru  
U turn back  
Star thru  
U turn back  
Star thru  
U turn back  
Pass thru  
U turn back  
Left allemande

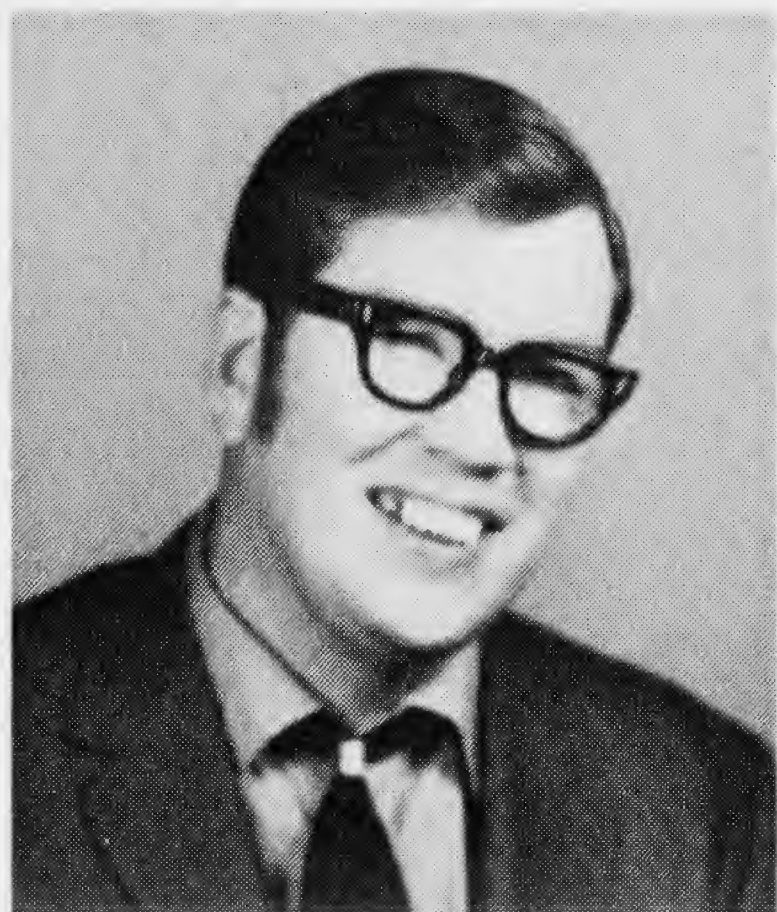
Heads square thru  
Square thru the outside two  
Face out  
Bend the line  
Right and left thru  
Square thru four hands  
Centers square thru three quarters  
Outsides trade or (California twirl)  
Left allemande

Heads swing thru  
Girls fold behind the men  
Peel off and one quarter more  
Then flutter wheel  
Square thru three quarters  
Left allemande

Heads lead right  
Circle up four  
Heads break to a line  
Pass thru  
Wheel and deal  
Double pass thru  
And then cloverleaf  
Then pair off  
Centers in  
Cast off three quarters  
Pass thru  
Wheel and deal  
Everybody do a U turn back  
Centers in  
Cast off three quarters  
Then pass thru  
Wheel and deal  
Then pair off  
Centers in  
Cast off three quarters  
Pass thru  
U turn back  
Left allemande



Heads square thru  
 Swing thru  
 Boys run  
 Boys circulate  
 Couples circulate  
 Wheel and deal  
 Right and left thru  
 Swing thru  
 Boys run  
 Boys circulate  
 Couples circulate  
 Wheel and deal  
 Dive thru  
 Square thru three quarters  
 Allemande left



**C. O.  
 GUEST**

*Like most everyone else, C. O. was introduced to square dancing through friends. His calling career started in 1956 and he has been in the business full time since 1961. In addition to three clubs in the Dallas area, C. O. teaches three to four beginner classes each year and derives a great deal of pleasure and satisfaction from teaching and watching the new dancers progress. C. O. has a second source of gratification, that of working with and helping new callers to get started. He feels that this is a much-neglected part of the activity and yet one of the most important if square dancing is to live and grow. He also travels extensively and his tours have covered most of the United States. He is a charter member of the North Texas Callers Association and has served that organization as Secretary and President, respectively. Some of his most popular recordings on the Kalox label are False Hearted Girl, Somebody's Pushing, Jose, Bummin' Around and Mary Ann. Chris and C. O. have also choreographed several round dances. Home is Mesquite, Texas.*

Heads star thru  
 California twirl  
 And do sa do  
 Swing thru  
 Girls fold  
 Peel off and one quarter more  
 Then flutter wheel  
 Square thru three quarters  
 Left allemande

Heads square thru meet the sides  
 Spin chain thru  
 Girls circulate two spots  
 Spin the top  
 Right and left thru  
 Ladies lead flutter wheel  
 Pass thru  
 Wheel and deal  
 Centers swing thru  
 Turn thru  
 Left allemande

Sides right and left thru  
 Heads cross trail go round two  
 Stand four in line  
 \*Two men half sashay  
 Two girls half sashay  
 The inside couple half sashay  
 Everybody half sashay  
 Left allemande  
 \*Or pair off  
 Peel off  
 Bend the line  
 The inside couple half sashay now  
 Pair off  
 Peel off  
 Bend the line  
 Left allemande

One and four right and left thru  
 Side ladies chain  
 Number one couple face your corner  
 Box the gnat  
 Square your set just like that  
 Heads cross trail go round two  
 Stand four in line  
 Forward eight and back  
 Pass thru  
 Wheel and deal  
 Centers square thru three quarters  
 Same sex do sa do  
 Girls spin the top  
 Boys swing thru  
 Girls swing thru  
 Boys spin the top  
 Pass thru  
 Bend the line  
 Pass thru  
 Wheel and deal  
 Centers pass thru  
 Star thru  
 Bend the line  
 Cross trail thru  
 Left allemande



Heads lead right  
 Circle up four  
 Head men break make a line  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Peel off  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Peel off  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Peel off  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 All face right  
 Boys center in between the girls  
 Cast off three quarters  
 Face the same two  
 Swing thru  
 Boys run  
 Left allemande

Marty Winter, Port Charlotte, Florida, calls the first dance Klacky Yak Yak and the second one Swop A Quarter.

Heads square thru four hands  
 Swing thru, boys run right  
 Couples circulate  
 Wheel and deal, face those two  
 Swing thru, boys run right  
 Bend the line  
 End ladies chain diagonally  
 Forward eight and back  
 Right and left thru  
 Circle eight hands  
 Allemande left go forward two  
 Gents back into  
 Allemande thar star  
 Shoot the star  
 Grand right and left

Heads spin the top  
 Turn thru, circle four  
 Head men break, make a line  
 Do sa do to an ocean wave  
 Spin the top, turn thru  
 Trade by  
 Sweep a quarter left  
 Slide thru  
 Square thru five hands  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Dick Houlton . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Editor
Ken Collins . . . . .	Final Checkoff

## CONTRA CORNER

### SUNSET CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1 — 3 — 5 active and crossed over  
 — — — —, With the one below you do sa do  
 — — — —, With the same girl swing  
 — — — —, Circle four with the couple across  
 (Left)  
 — — — —, Circle right the other way back  
 — — — —, — — Right and left thru  
 — — — —, — — Right and left back  
 — — — —, — — Right hand star  
 — — — —, — — Left hand star

### WHAT TRICKS

By Jeanne Moody, Salinas, California

All four couples half sashay  
 One and three star thru, turn thru  
 Centers square thru four hands  
 Ends cloverleaf  
 Circle four full turn  
 Boys break to a line  
 Move up and back  
 Pass thru, wheel and deal  
 Centers turn thru, slide thru  
 Swing thru, girls trade  
 Box the gnat  
 Square thru three quarters  
 Left allemande

## SINGING CALL\*

### I'LL TAKE CARE OF YOUR CARES

By Clyde Drivere, Saugus, California

Record: Scope #562, Flip Instrumental with Clyde Drivere

OPENER, MIDDLE BREAK, ENDING

Four ladies chain  
 Three quarters around you go  
 Join hands circle left  
 Go walking around you know  
 Left allemande do an allemande thar  
 Go right and left  
 Men back in a right hand star  
 Slip the clutch left allemande  
 Grand old right and left  
 Hand over hand  
 Till you meet your maid and promenade  
 I'll take care of your cares honey  
 If you'll take care of my heart  
 FIGURE:

Head ladies chain  
 Turn a little girl and then  
 Square thru four hands  
 Four hands you go around that  
 Corner lady do a do sa do  
 Swing thru then turn and left thru  
 Pass thru corner lady swing and whirl  
 Left allemande come back and promenade  
 I'll take care of your cares honey  
 If you'll take care of my heart

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.



# ROUND DANCES

**EDITOR'S NOTE:** This month we deviate from our standing policy of printing only descriptions of rounds which appear on specialized square dance labels. Originally released on "pop" labels, the following two dances have now been released on the MCA label but are available in the same manner as recordings on specialized labels.

## CHARMAINE — MCA (Grenn) 34896

**Choreographers:** Harold and Louise Neitzel

**Comment:** Great music and a new dance of a former popular waltz routine of several years ago.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to BUTTERFLY, —, Touch, —;

### PART A

- 1-4 Waltz Away, 2, 3; Step, Swing, —; Bwd Twinkle, 2, 3; 4, 5, 6 end M facing WALL;  
5-8 (Twirl) Side, Behind, Side; Manuv, 2, 3 M face RLOD in CLOSED; Pivot, 2, 3 to face LOD in SEMI-CLOSED; Thru, Side Close end M facing WALL in BUTTERFLY;  
9-12 Repeat action meas 1-4;  
13-16 Repeat action meas 5-8 except to end in CLOSED;

### PART B

- 17-20 Dip Back, Touch, —; Manuv, 2, 3 M face RLOD; Spin Turn, 2, 3 end M face LOD; Back, Side, Close;  
21-24 Fwd, Rock Side, Recov to BANJO M facing DIAGONAL LOD and COH; Twinkle, 2, 3 to SIDECAR; Twinkle, 2, 3 to BANJO; Fwd to CLOSED M facing LOD, Touch, —;  
25-28 (L) Waltz Turn; (L) Waltz Turn end M face WALL; Fwd, Side, Hook to HALF-OPEN facing LOD; Fwd Waltz;  
29-32 Step, Swing, —; Thru, Side, Close to BUTTERFLY M face WALL; Side, Behind, Recov to LEFT-OPEN; Side, Behind, Recov to BUTTERFLY M face WALL;

### INTERLUDE

- 1-2 Side, Draw, Close; Side, Draw, Close;  
SEQUENCE: A — B — Interlude — A — B — A — B plus Ending.  
Ending: Second time thru after meas 32 Step Apart, —, Point.

## GETTING TO KNOW YOU — MCA (Grenn) 34896

**Choreographers:** Rick and Joyce McGlynn

**Comment:** Excellent music and a new routine to an old favorite tune. There are eight measures repeated.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

### PART A

- 1-4 Fwd, Lock, Fwd, Lock; Run, 2 turn to SEMI-CLOSED facing LOD, Point Fwd, —; Closed Turn Two-Step; Turn Two-Step end in BANJO M face LOD;  
5-8 Repeat action meas 1-4 Part A except to end in CLOSED M facing LOD;

### PART B

- 9-12 Walk Fwd, —, 2, —; Side, Close, Cross Check to SIDECAR, —; Recov, —, Side, —; Fwd, Lock, Fwd, Lock;  
13-16 Fwd, —, 2, —; Side, Close to BANJO M facing DIAGONAL LOD and COH, Cross Check, —; Behind, Side, Fwd, Lock; Fwd, Face WALL in CLOSED, Touch, —;  
17-20 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Close, Cross to LEFT-OPEN facing RLOD Check, —; Recov, Side, Thru to CLOSED M face WALL, —;  
21-24 Repeat action meas 17-20 Part B except to end in SEMI-CLOSED facing LOD;

### PART C

- 25-28 Fwd Two-Step; Fwd Two-Step picking up to CLOSED M facing LOD;  $\frac{1}{2}$  L Turn to face RLOD, Side, Close, —;  $\frac{1}{4}$  L Turn to face WALL, —, Side, to BANJO M facing DIAGONAL LOD and COH, Close;  
29-32 Fwd, —, Check, —; L Turn Behind, Side, Fwd, Lock end BANJO M facing RLOD; Fwd, —, Check, —; L Turn Behind, Side, Fwd, Lock end M facing LOD;  
33-36 Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED; (Twirl) Side, Behind, Side end in SEMI-CLOSED facing LOD, —; (Turn to BANJO) Walk Fwd, —, 2, —;

SEQUENCE: A — B — C — A — B — C — A — B thru meas 19 plus Ending:

Ending: Last time thru Part B end meas 19 in LEFT-OPEN facing RLOD Rock Back, L Turn to face WALL and partner. Step Apart, Point, —, Ack.

## THE LAST WALTZ — Greenwood 9003

**Choreographers:** Darrell and Polly Galloway

**Comment:** An easy waltz routine with one side of the record having voice cues.

### INTRODUCTION

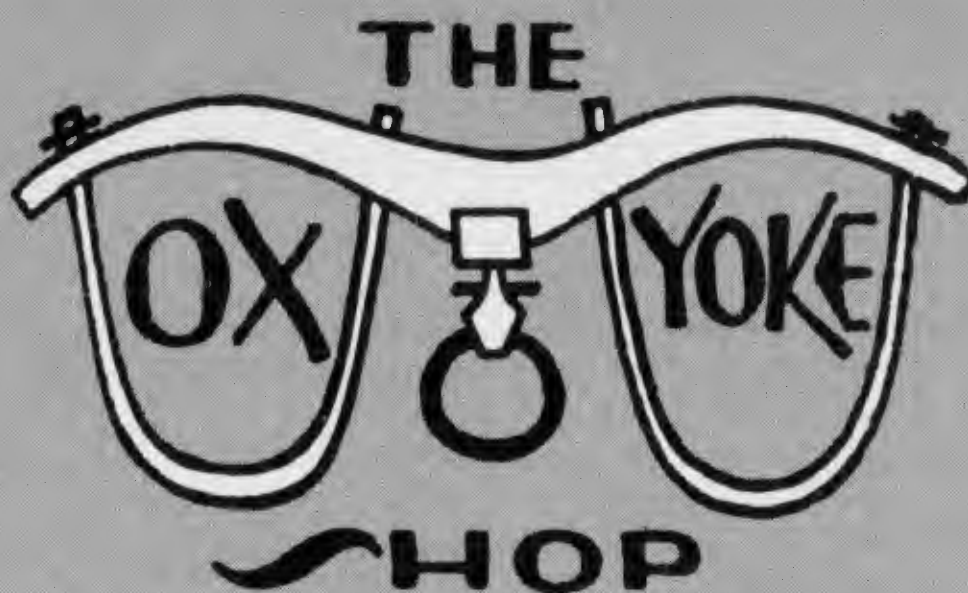
- 1-4 BUTTERFLY M face WALL Wait; Wait; Apart, Touch, —; Together to BUTTERFLY, Touch, —;

### PART A

- 1-4 Waltz Away, 2, 3; (Under, 2, 3 end on inside facing RLOD) R Turn, Cross Over, 3 to face RLOD; Bwd Waltz; L Turn face partner and COH, Touch, —;  
5-8 Repeat meas 1-4 except to travel in RLOD and end M facing WALL in BUTTERFLY;  
9-12 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Waltz Away, 2, 3; Waltz Together, 2, 3 end M face WALL in CLOSED;  
13-16 Balance Back, —, —; Manuv, 2, 3 end  
(Please turn to page 57)



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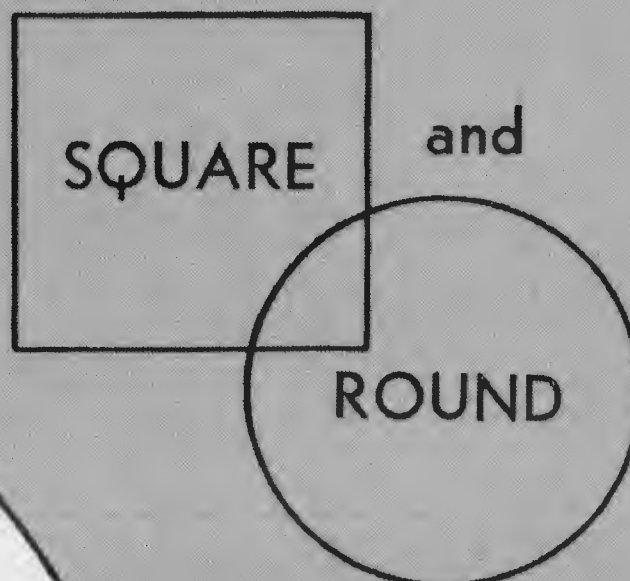
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**#900 LARGE AND SMALL GINGHAM CHECK.** Permanent Press with matching ball fringe to accent the star design skirt with elasticized waist and self tie belt. Zipper back.

RED—Sizes 8 thru 20 . . . . . **\$23.98**

Western men's shirt to match—Dacron/Cotton small check—14 thru 17. Give sleeve length . . . . . **\$9.98**

**#1404 A STUNNING STYLE IN PERMA PRESS**

Fashionable NAVY — 50% Polyester / 50% Avril — Elastic waistline. Zipper back.

Sizes 8 thru 20 . . . . . **\$26.98**

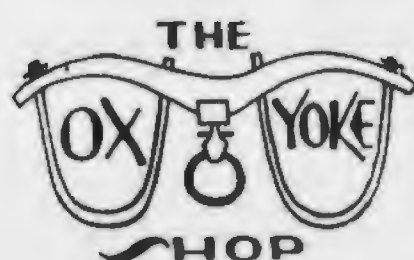
Extra sizes 22-24 . . . . . **\$29.98**



**FUN BANDANA** in a Gay RED 2-Pc. set accented with White rick-rack. The 3 tiered skirt has an elastic waistband for solid comfort.

**#43B-36S** in S-M-L . . . **\$15.98** set

Extra Large . . . . . **\$17.98** set







**#145**

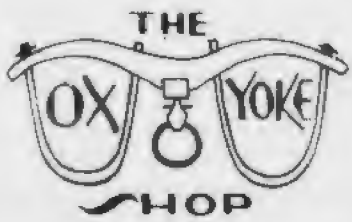
**YOUNG AND GAY** — A Colorful Daisy print on Yellow with a pretty flounce skirt — Gored for slimness — Elastic waistline — Accented with Pink rick-rack. 65/35 Perma Press — Zipper back.

Sizes 8 thru 20 . . . . . **\$19.98**

**#P442 — A PEASANT DRESS** that flatters the figure with an elasticized waist and an adjustable draw string blouse top. It is a real problem solver and "oh, so" comfortable in Pink or Lime Green.

Sizes 6 thru 20

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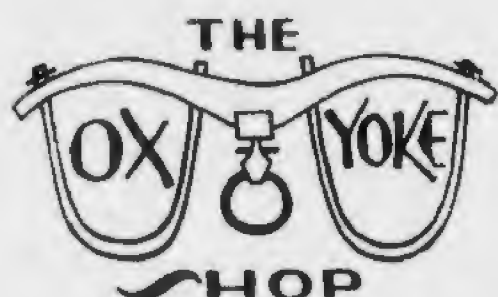
**#138 FRESH AS SPRINGTIME.**

A checked Gingham dress in either RED or BLUE with a square yoke in bodice of eyelet and rick-rack and trimming the tiered skirt which has an elastic waistband. Zipper back.

Sizes 6 thru 20 . . . . . **\$24.98**



**#140 SAUCY RED BANDANA** — 1-Pc. dress with a nice neckline accentuated with White rick-rack. The elastic waist-line is trimmed with a belt of same fabric and trim. Sizes 8 thru 20 . . . . . **\$22.98**



**#261 PLEASANTLY PEASANT** — Dress with patchwork print and complimenting solid color contrast at waist and flounce. White elasticized bodice with White buttons accent on midriff. Available in Orange or Brown. Zipper back. Sizes 6 thru 18 **\$20.98** Give waist and skirt length.



**#137 FEMININE AND NICE** — 1-Pc. in 65% Dacron/35% Cotton with Nylon lace trim and elastic waist. Rich looking in NAVY or BROWN. Sizes 8 thru 20 . . . . . **\$23.98**



**#141 "SPECIAL OCCASION DRESS"** in 65% Arnel/35% Fortrel. This whisper print is similar to "Whipped Cream." A muted print in BLUE or LILAC with lots of lace and rick-rack trim, in a flattering style of a gored skirt with elasticized waistline, scoop neckline and pretty puff sleeves. Zipper back.

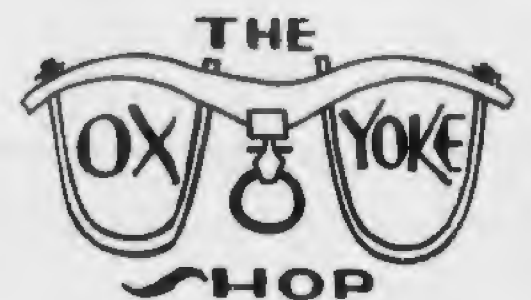
Sizes 8 thru 20 ..... **\$29.98**



**#1206 DASHING SWEETHEART** of a dress in RED. 50% Polyester/50% Avril. Lace overlay at neck yoke and puff sleeves and lace trim on two tiered full skirt with elastic waistline. Zipper back.

Sizes 8 thru 20 ..... **\$23.98**

Sizes 22 and 24 ..... **\$26.98**



**#144 DANCES PRETTY** — 1-Pc. dress in either BROWN, PURPLE or ROYAL with lots of lace trimming on the full skirt. Scoop neckline. Elasticized waist. 65/35 Perma Press. Zipper back.

Sizes 8 thru 20 ..... **\$26.98**



Any of the following would make good "Club Outfits"  
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**#52 SKIRT** — In basic 3 tier style with elastic waistband. BLACK — RED — BROWN. 65/35 Perma Press.

S-M-L ..... **\$7.98**

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**#34 BLOUSE** — Peasant and pretty with elastic at neck — puff sleeves trimmed with cluny inset lace. WHITE. 65 / 35 Perma Press.

S-M-L ..... **\$7.98**

Extra Large ..... **\$8.98**

**#155 CLASSIC GORED SKIRT** with elastic waistband and White rick-rack trim.

65/35 Perma Press.

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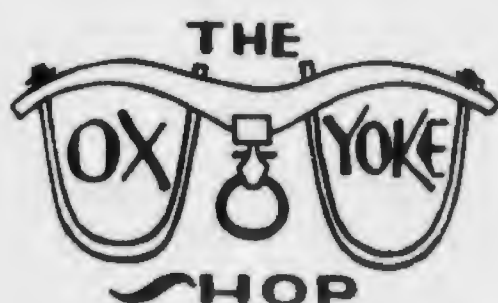
**#155B ELASTIC PEASANT BLOUSE** trimmed also with rick-rack.

65/35 Perma Press.

S-M-L ..... **\$5.98**

Extra Large ..... **\$6.98**

Makes a nice outfit in Purple, Orange or Navy. Can also be had in Black, White, Red or Brown to go with #52 skirt.



**#640 CHECKED GINGHAM SKIRT** in 65% Polyester/35% Cotton with 3 tiers, 2" hem. Elastic in back. In waist measurements of 22-24, 25-27, 28-30, 32,34.

RED or BLUE ..... **\$9.98**

**#640B** — Peasant blouse to match.

Medium and Large ..... **\$5.98**

**#640S** — Men's shirt to match.

14 thru 17 (Give sleeve length) ..... **\$9.98**

**#W A Gored skirt of bright BOLD BANDANA** with elastic waist & rick-rack trim. PURPLE or ROYAL.

Perma Press.

S-M-L ..... **\$9.98**

X Lg. .... **\$10.98**





### #6B BLOUSE

Perma Press, side zipper, sleeveless 1" self ruffle on scoop neck. Sizes 6 thru 20. Colors: WHITE or BLACK \$5.98

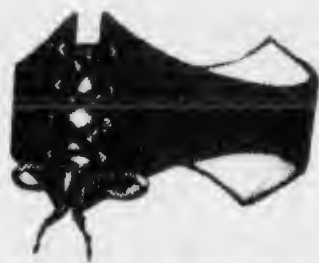


### #2B BLOUSE

Puffed sleeve standard in Kodel/Cotton Perma Press. Sizes: 6 thru 20. Colors: BLACK, WHITE, YELLOW, RED.....\$5.98

### #D6521 BLOUSE with Ruffle puff sleeve

50% Kodel / 50% Cotton Perma Press. One size fits thru 36. WHITE or BLACK... \$5.98



### CINCHER BELT LEATHER — BLACK or WHITE.

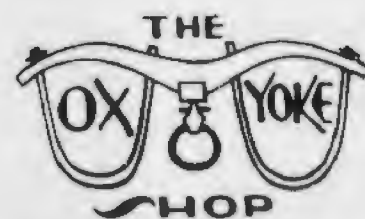
M-L-XL .....\$6.00

Colors (to match Coast Ballet Shoes): Allow one month delivery.

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GOLD or SILVER

M-L-XL .....\$8.00

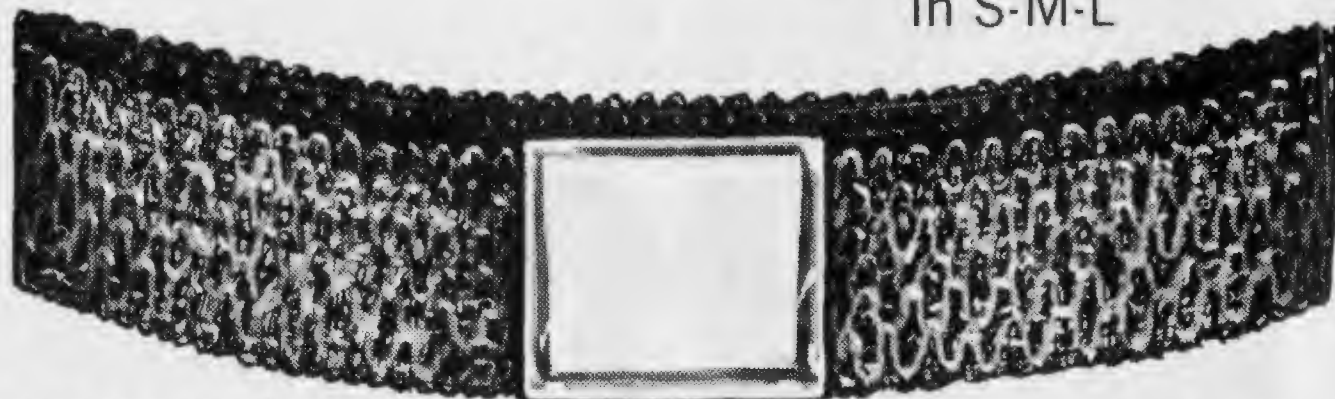


### STRETCH BELT Special

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\$2.00

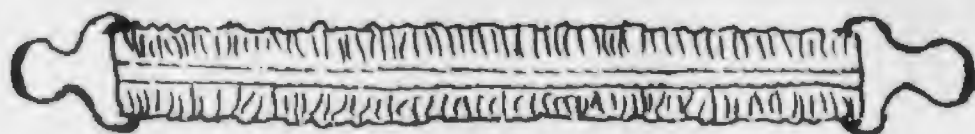
1" Gold or Silver  
Metal Fish Scale  
in S-M-L



#B100 STRETCH BELT in gold or silver mesh elastic  
2" wide. State waist size .....\$2.00  
X Lg. ....\$3.00



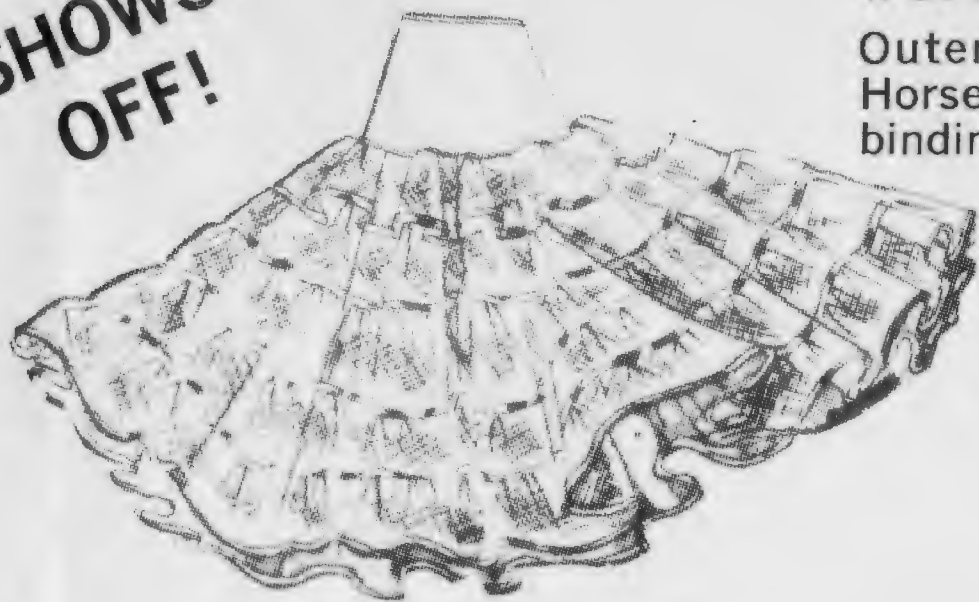
#4618 — 1 3/4" Adj. elastic webbing —  
GOLD color clasp — in BLACK or WHITE  
1 Size .....\$5.00



#2312 — 2" stretch patent belt in  
WHITE or BLACK — 1 size .....\$4.00



**SHOWS  
OFF!**



### #578 A FIVE TIER FAVORITE

Outer Skirt of crisp "Nylon Baby Horsehair," tricot yoke. Self color binding on each tier. Soft Underskirt.

WHITE — RED — BLACK —  
YELLOW — BLUE — HOT PINK

Sizes Petite,  
Small, Med,  
Large, Ex Large **\$8.98**

### #580 FEMININE and HEAVENLY SOFT

(Not a Stick-out)

Very full Nylon Chiffon — 2 layers  
of 2 tiers. Lace Trimmed.  
WHITE — BLACK — RED — PINK  
— BLUE.

Sizes: Petite, Small,  
Med., Large . . . **\$15.98**

STIFF MARQUISETTE — 50 YD.

#TS — PETTICOAT — 3 tiers 2 skirts,  
underskirt with top tier of Cotton.  
Elastic in casing. LAVENDER, WHITE,  
YELLOW, PINK, BLUE . . . . . **\$15.98**  
Order by length. (Allow 3 weeks for  
delivery).

### #588 SOLID COLOR, THREE FLOUNCE

A Dancer's Delight—Two  
flounces of Nylon Horse-  
hair, one of Nylon sheer.  
Cotton yoke.

YELLOW — WHITE — RED  
HOT PINK — BLACK  
TURQ. — ORANGE

Sizes: Petite, Small, Med,  
Large . . . **\$17.98**



#### NOTE

Lengths of Petticoats as follows:  
P-19", S-21", M-23", L-24", XLG-25"



#### PETTI - PAK

A transparent  
vinyl bag with a  
drawstring top  
to pack or store  
your fullest  
petticoat . . .

**\$1.50**



#590 BABY HORSEHAIR PETTICOAT of  
3 tiers. Underskirt of nylon sheer tiers  
for additional fullness and comfort. Tri-  
cot yoke.

WHITE — BLACK — GREEN  
HOT PINK — GOLD . . . . . **\$11.98**



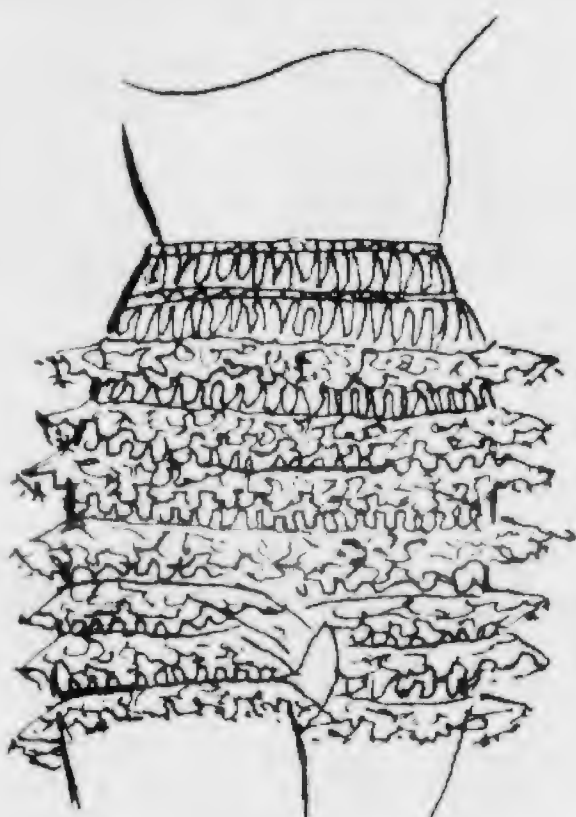


**#649 CAMISOLE**  
White nylon, stretch lace strap.  
Sizes 32 thru 38 ... **\$4.50**

**#650 CAMISOLE**

WHITE Kodel / Cotton Batiste with adjustable Shoulder Straps.  
All over embroidery  
Sizes 32 thru 38 ...

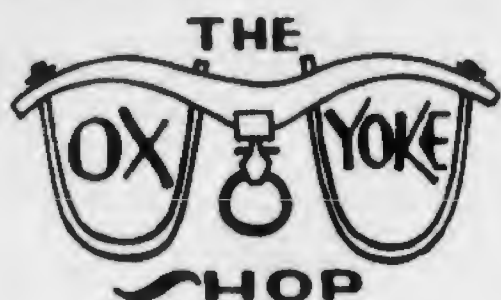
**\$4.50**



**#N20 Short SISSY PANT** in Nylon  
Small-Medium-Large-Extra Large  
in WHITE, RED, PINK, BLUE,  
BLACK, ORANGE, MAIZE, HOT  
PINK, ORCHID ..... **\$5.25**

**NEW**

**#20-N SISSY PANT** in BRIGHT PURPLE —  
TURQ. — ROYAL Nylon. S-M-L ..... **\$6.98**  
Also white with Multi Laces.



**N-24** — Nylon, medium length stretch pant.  
Same colors as N21 ..... **\$6.98**

**NEW 24-N** Also available in BRIGHT PUR-  
PLE, ROYAL, and TURQUOISE. .... **\$7.98**



**#220 PANT - BLOUSE**

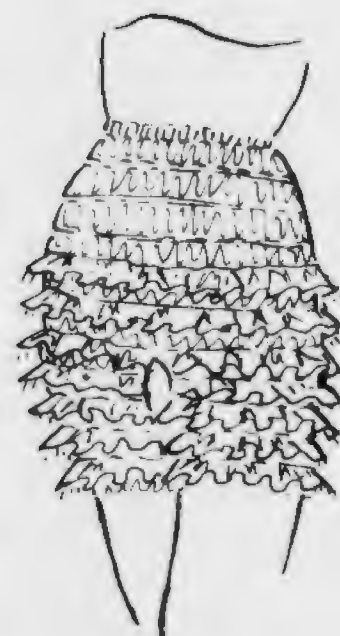
One piece pant-blouse in  
soft luxurious nylon tri-  
cot. WHITE — RED —  
BLACK — PINK — SKY  
BLUE. Snap crotch.  
In S-M-L-XL ..... **\$11.98**

**N-21 BO-PEEP  
PRETTY PANTS**

Cotton Batiste mid-thigh  
length with rows of  
matching lace Shirred in  
with elastic thread.

WHITE — RED — BLACK  
— PINK — BLUE —  
ORANGE — MAIZE —  
HOT PINK — ORCHID  
Small, Medium,  
Large, Ex Lg ... **\$6.50**

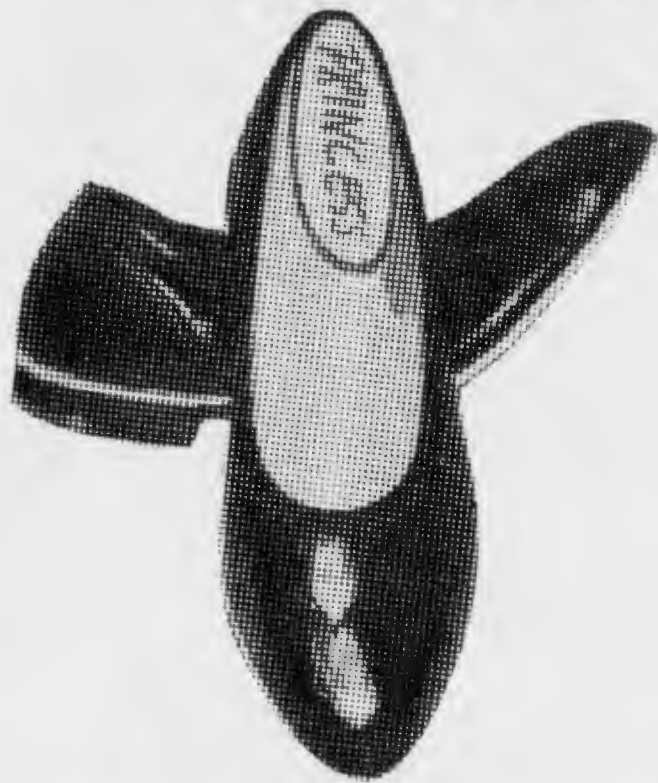
**N-22** Same as N-21,  
above except Longer  
Length — to knee ...  
Lg. & X Lg. only **\$6.98**



**NEW 21-N** White cotton. Med. Lg. with  
5 bright multi laces ..... **\$6.98**



# "CLOUD NINE" COMFORT *by Coast Ballet*



**PRINCESS** — An unlined pump with an elasticized throat, full  $\frac{1}{4}$ " foam cushioned innersole and a  $\frac{3}{8}$ " heel.

WHITE or BLACK . . . \$8.98  
GOLD or SILVER . . . \$10.98

**RINGO** — Unlined with an elasticized throat, an instep strap joined by an elastic ring. Cushioned innersole and  $\frac{1}{2}$ " heel.

WHITE or BLACK . . . \$9.98  
GOLD or SILVER . . . \$11.98



Colors: RED — HOT PINK — ORANGE — YELLOW — BONE — PURPLE — NAVY — LIME — BROWN

If not in stock, available on up to 30 day make-up. Add \$1.00 additional to Black or White prices listed above.

Specify ROUND or TAPERED TOE as shown. →

SIZES: 4 thru 11  
WIDTHS: MEDIUM or NARROW.

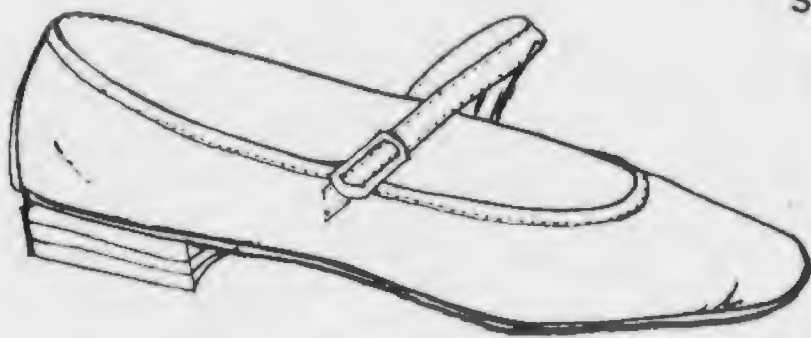
Tapered

Rounded



#33

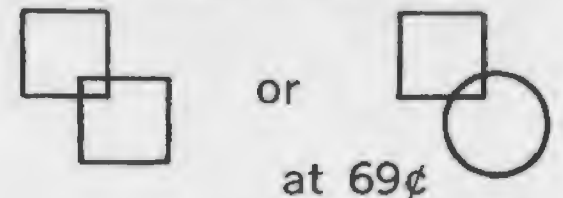
#22



**S3-685 CAPEZIO** U shell buckle strap — stitched elk sole,  $\frac{1}{2}$ " heel with thin rubber lift. BLACK or WHITE — Narrow or medium. Half sizes 5 thru 10 . . . . . \$12.98

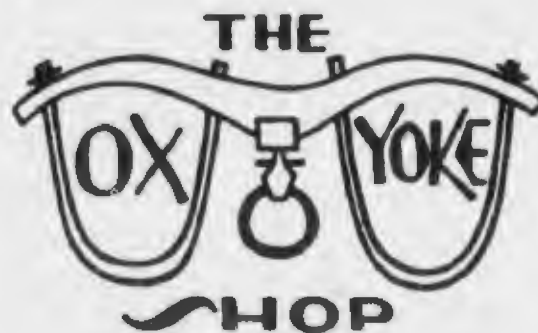
## TOTE TOWELS

in thirsty turkish with



at 69¢

in WHITE — RED — YELLOW — BLUE — LAVENDER — ORANGE — GREEN — PINK



#655 FOUR DANCERS TERRY TOWEL

#654 DANCE ON SQUARES TERRY TOWEL

Colors: White, Red, Blue, Yellow, Shocking Pink, Old Gold, Tangerine, Turquoise, Moss. Designs Handscreened in Black. . . . .89 each

## DANCER GIFT ITEMS

**JP500 Magnetic MONEY CLIP** with dancer . . . . . \$2.00

**L8016 6" tooled leather ZIPPER PURSE** with arm loop — Dancer motif . . . . \$2.00

**J217 COIN & KEY CASE** with Dancer \$2.00

**8 $\frac{1}{2}$ " x 14" CAR ANTENNA FLAG** with wire hook — Give color choice . . . . . \$1.75



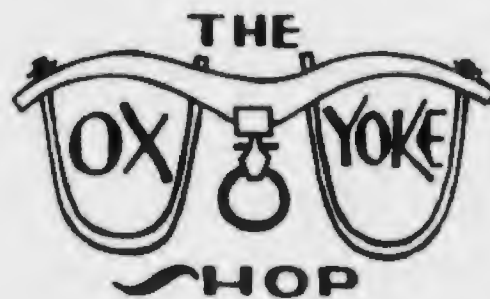
## CHILDREN'S PAGE



◀ **#14** Girl's fiesta dress with colorful trim and rick-rack.  
ORANGE or TURQUOISE.  
Sizes 7, 8, 10, 12 . . . . . **\$9.98**

**#17** Peasant blouse of Dacron/Cotton with elastic in neck and puff sleeves, trimmed with colorful braid. WHITE.  
Sizes 7, 8 thru 14 . . . . . **\$4.98**

**#32** Skirt — Checked gingham, 65% Polyester / 35% Cotton with elastic waistband and colorful braid trim in RED or BLUE.  
Sizes 8 thru 14 . . . . . **\$5.98**  
Available as a set at . . . . . **\$9.98**



◀ **#31** Skirt — Colorful Bandana with rick-rack trim and elastic waistband. RED. Perma Press.  
Sizes 7, 8, 10, 12, 14 . . **\$5.98**

◀ **#35** Blouse to match in Peasant style.  
Sizes 7, 8, 10, 12, 14 . . **\$4.98**

**#18** White Blouse in Dacron/Cotton Peasant Style — Lace Trim.  
Sizes 7, 8, 10, 12, 14 . . . **\$4.98**

**#178 GIRL'S PETTICOAT** — Baby Horsehair — Nylon top — 2 layers, soft underskirt. S—15" Lg., M—17" Lg., L—19" Lg. . . . . **\$5.98**

**BOY'S CHECKED GINGHAM SHIRTS**  
in RED or BLUE. Cotton/Dacron.  
Sizes 10, 12, 14, 16 . . . . . **\$7.98**







# #LK

100% Dacron Polyester Tricot Knit SHIRT—NO IRONING—tapered body — extra long tails — pearl snaps in WHITE

Sizes: 14-17½. Sleeve lengths 32-36. **\$10.98**

#650 Same Western styling in 65% Dacron — 35% Cotton, woven Wash 'n' Wear White **\$7.98**

Sizes: 14 thru 17 in 32-34 Sleeves. Also 17½ & 18 large . . . **\$8.98**

#640 Plain Red. State size.

65/35 Blend . . . . . **\$8.98**

# #SQ

WESTERN STYLE 100% Polyester embroidered shoulder yoke shirts Square & Round Motif in Silver or Gold on White. Sizes 15 thru 17. Give sleeve length. . . . . **\$12.98**

#FL Red Embroidered Shirt 65/35 with White Motif or #BT Yellow with Embroidered Shirt and White Boots. . . . . **\$11.98**



#114 Solid color with self ruffled front—in 65%/35%. WHITE — Some colors available.

Sizes 14½ thru 17 . . . . . **\$11.98**



65% Dacron/ 35% Cotton Poplin **PERMA PRESS PANTS.**

Colors: Wheat or Black.

Sizes 32 thru 44 **\$14.98**



## #1260 MEN'S OXFORD by FRYE

Uppers of smooth cowhide, with elastic side going for easy action and snug fit, contrasting color fancy stitching.

BLACK or BROWN

WIDTHS D, E, EE, **\$21.98**  
ONLY



## #625 ROUND DANCERS DELIGHT

Low Wellington by CAPEZIO. Glove soft low boot with fit-insuring elasticized inserts. Black or Brown Kangaroo with 7/8" leather heel.

Sizes: 7 thru 11 medium

and wide . . . . . **\$29.98**



## #J2122 GLOVE LEATHER

All purpose Moc casual.

Deep cushion insole, ribbed cushion Crepe sole and heel to slide but not slip. Sizes in stock: 7-12 Med. & Wide.

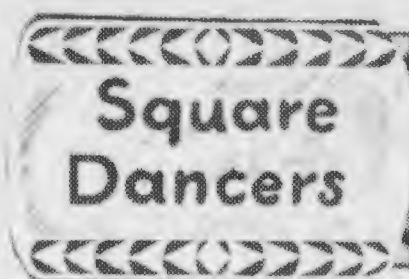
BLACK or BROWN . . . . . **\$21.98**

## MEN'S CUSHION-ED Slip-In SOLES

More than 1/4 inch thick. Feather-light, soft foam rubber. Relief for tired, aching, tender and calloused feet. One side covered with washable fabric. Order by size. 6 thru 12. (Easy to cut to fit for ladies) . . . . . **69¢ pr.**

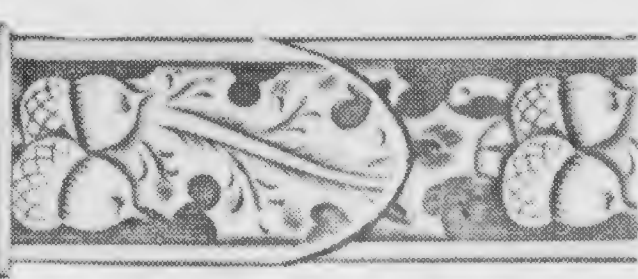






**Square Dancers**  
Arrowhead Name Buckle. Shown. Available with any Single Name. \$4.00

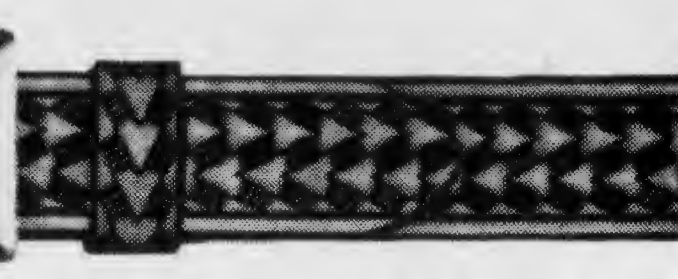
Plain NAME BUCKLE with Fine Rope Edge \$4.00



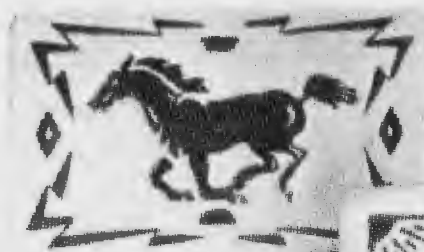
#26004 Double Acorn Belt. 1½" Wide. Top Grain Cowhide in Saddle or Black. Sizes: 32-46 \$4.50



#H67 Bright Nickel Border with Dull Finish Center. Nickel Plated Steel \$2.00



#25005 Herringbone, 1½" Wide. 32-44. Saddle Tan or Black Cowhide \$5.50



**Mustang Buckle**  
Hinged Bar. Black on Chrome. 1" Belt Size \$1.50 1½" Belt Size \$2.00

**Road Runner Buckle** — Hinged Bar. Black on Chrome.

1" Belt Size \$1.50 1½" Belt Size \$2.00



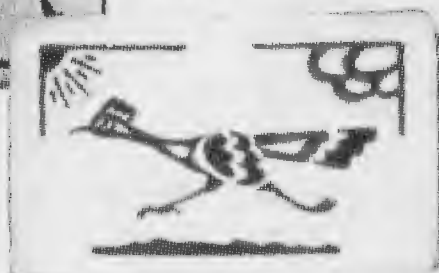
#215 for 1½" Belt. New, Silver Edge and Motif on Black Background \$3.00



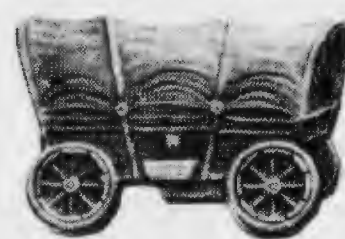
#HB Horseshoe Buckle. Nickel Silver. For 1½" Belt \$1.50



#839 "Interlocking Squares" Buckle \$2.00



Mustang or Road Runner Bolo Ties to Match. On Chrome \$1.50 each

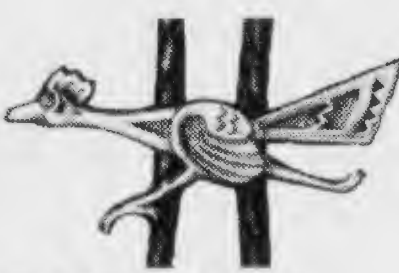


Western Motif Bolo Ties on Black Rayon Cords. Gilt or Silver. Horse Head, Boot, Hat, Wagon. State Choice \$1.00



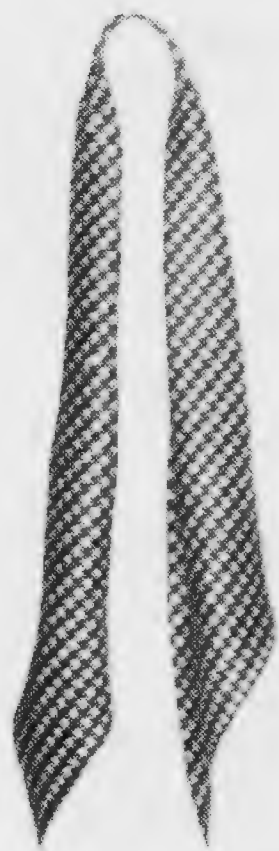
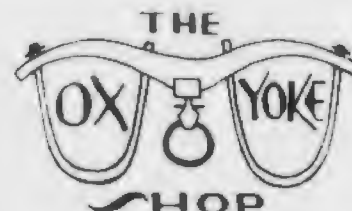
**Bolo Ties**

#RRI Roadrunner \$2.00  
#RHI Horse \$2.00  
#7416 Thunderbird \$4.00



#O-T Owl or Turtle. Silver Color with Stones \$2.00  
#J393 Turtle Tie Tack \$1.00

Hand Tooled Leather Initial. Leather Thong \$1.50 Bolo Tie



#1556 Houndstooth Print, Easy Tie, Sewed Neckband, 43" Scarf, 6½" Flare. Black, Brown, Navy, Red combinations \$2.00



#1534 Bandana Fabric, easy tie, sewed neckband. 36" Scarf. 4½" Flare. Red, Blue \$1.29



#102 Crepe Narrow Colonel, Red, Black, Brown, Blue, Grosgrain \$1.69

#1402 Crepe Gambler Clip On with Lined Metallic Swirl Pattern on Bow and Trim. Black, Red, Royal, Moss, Coffee \$2.00



#210 1½" wide Paisley. Black/Gold/Silver. Black/Red/Gold. Black/Brown/Gold. Black/Turq./Gold. Black/Green/Gold. Black/Purple/Gold \$1.50



#1452 Crepe Flared Panel with Matching Cotton Lace Border. 8" Length. Black, White, Red, Yellow \$1.75





Clip-on — All Colors ..... \$1.00  
Maverick — Black ..... \$1.00

#RS Rhinestone Studded Clip On —  
Stones are hand set, not cemented.  
State color of Tape or Stones .. \$4.50



J500 Hook-on Scarf.  
Crepe Acetate. Black,  
Red, Brown, Yellow,  
Turquoise, Green,  
Purple, Pink ... \$1.50



VB 4 1/2" Velvet Bow.  
Black ..... \$3.00

SUPER BOW — 5" Satin (not  
shown). Great for ruffled  
shirts. Brown, Red, Gold,  
Green, Black, Bright Blue.  
..... \$2.50



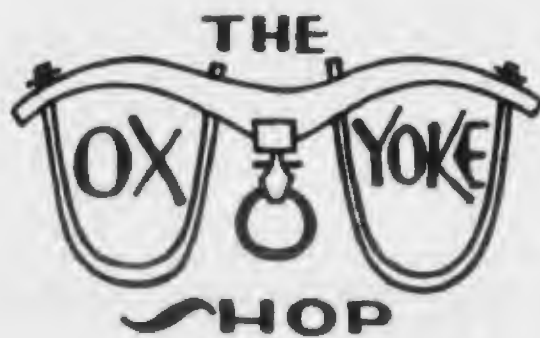
#4301 Crepe Apache Scarf  
43"  
Black, White, Red, Yellow,  
Brown, Navy, Kelly, Purple,  
Turq., Royal, Light Blue,  
Gold, Orchid, Tan, Moss,  
Pink, Rust, Wine ... \$1.29



Bosa Nova. Acetate-Dressy in  
black ..... \$2.00  
A Natural for the Ruffled Shirt



Hoof Bow. Hook-on crepe.  
Red, Black, Brown, Royal,  
Navy ..... \$1.25  
Also — Gold or Silver.  
Bright 'n Shiny LAME!  
..... \$2.00



#BBS Mesh Metal Belt  
and Buckle Scarf Slide  
or Ring. Gold or Silver.  
..... \$1.29

#H53 Scarf Slide  
..... \$1.50



#652 Square Dance  
Motif Spring Clip Scarf  
Slide. State motif.  
..... \$1.00



N-A 8



N-A 5

Pressure sensitive **STICKERS** ..... .50  
Order by style number and color choice.

Giant **CAMPER STICKER**  
Dancing couple — 7 1/2" x 11" ..... \$1.50

Plastic coated fibre **AUTO PLATES**  
Dancing couple in color, 5 3/4" x 11 3/4"  
..... \$1.50

Arch Angel Certificate ..... .20 each  
**DIPLOMAS** Square Dancer ..... .10 each  
**DIPLOMAS** Round Dancer ..... .10 each

**BADGES** "Dancing Grandma" or "Dancing  
Grandpa" with eyes that wink when you  
dance. Red, Blue, Green, Black \$1.50 each



N-A 6



N-A 3



N-A 11



N-A 7



N-A 2



# JEWELRY



DESIGN	EBONY or PEARL BACKGROUND in Gold or Silver	CRYSTAL RHINESTONE	PEARL BACKGROUND in Gold or Silver	BLACK BACKGROUND in Gold or Silver
PENDANT	P 262 \$1.50	P264 \$2.00 PX314 \$2.00 Multi Color	P269 \$1.50	P 244 \$1.50
EAR RING Screw Back	E 49 \$1.50	E36 \$2.00	E102 \$1.50 Dancers No Background	E 8 \$1.50
	E1 \$1.50 No Background	E148 \$2.00 Small E62 \$2.00 Multi Color		
EAR RING Pierced	E128 \$3.00 Black Background	E126 Large Post Type \$3.50 E279 \$4.00 Dangle	Small E40 \$3.50 Dangle No Background	Small E40 \$3.50 Dangle No Background
	L 5 \$1.50 Round x L132 Heavy \$2.00	LS49 \$2.00 LX45 \$2.00 Multi Color Ebony Background		
BOLO TIE			L34 \$1.50	L 28 \$1.50
SCARF SLIDE	H 2 \$1.50 CS Copper \$1.00	H25 \$2.00	H4 \$1.50	H 30 \$1.50
TRIANGULAR TOWEL HOLDER with Teeth	TH38 \$2.50	TH42 \$3.00	TH34 \$2.50	TH39 \$2.50

x Matching Belt Buckle BB165 \$3.50





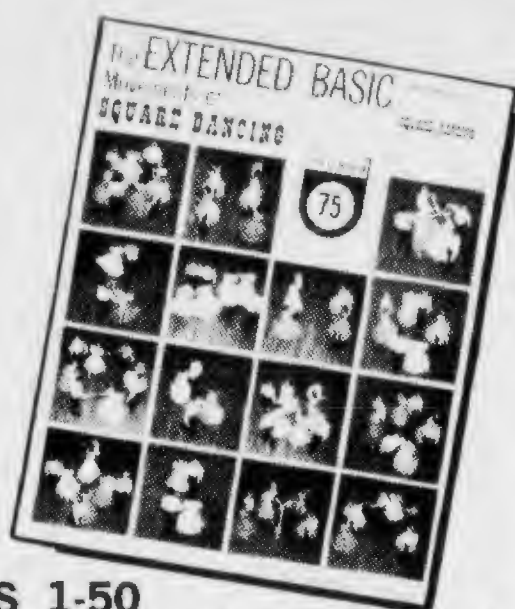
### BASICS 1-50

This book contains the first 50 basics of square dancing with many photos and diagrams to help make square dancing easy for the student dancer.

### EXTENDED BASICS 51-75

This book continues on from the 50 basics with basics 51-75. Photos and diagrams are an invaluable help for the progressing student dancer.

**.25 EACH**



## Needle Notes

FOR SQUARE DANCERS

*Judy Ross Smith*

88 pages of help for sewing Square Dance Clothes **\$5.00**



SCOTCHLITE  
REFLECTIVE  
**SQUARE  
DANCE  
FIGURES**

**DOUBLE SQUARES**   
or **SQUARE & ROUND**

3" size ..... only **.70**  
6" size, Dancers ..... only **.95**  
5 colors  
Blue, Red, Green, Gold or Silver.



### CENTURY CLUB Books

**\$1.25 each**

Collect 100 Caller's Autographs and become a member of the **CENTURY CLUB**

10% off club order of 12 or more

### THE SQUARE DANCE ENCYCLOPEDIA

by Bill Burleson

Over 1500 terms and calls explained

**\$4.50**



### ROUND DANCE MANUAL

by

Frank Hamilton  
Revised Edition

**\$3.50**

### Ordering Information

#### SHIPPING and HANDLING CHARGES

Minimum Charge .50 — On orders \$5.01 to \$10.00 add \$1; on orders totaling \$10.01 to \$25.00 add \$1.50; on orders over \$25.01 add \$2.00.

Excessive overages will be returned.

Include full postage for CANADA and other foreign countries. Please allow for foreign exchange.

Shipments made via Parcel Post. If faster service is desired — please include additional postage.

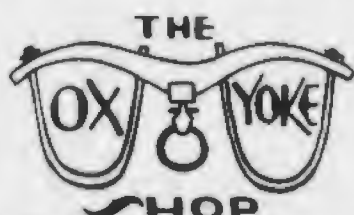
Enclose CHECK or MONEY ORDER. Sorry — No C.O.D.'s (Do not send cash through the mail).

**OUR GUARANTEE** — You must be completely satisfied or we will refund your purchase price.

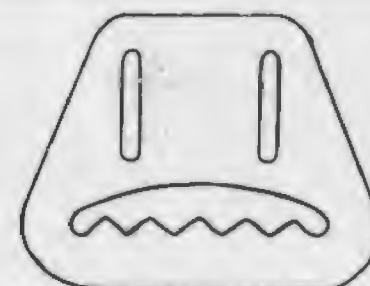
ALL PRICES ARE SUBJECT TO CHANGE AND ANY ITEM MAY BE WITHDRAWN. This Catalog supersedes any previous advertisement. Copies available for your friends.

We do our utmost to have full size and color range — however it is sometimes beyond our control and we must wait for shipments. Please give second choice to speed up delivery.

Conn. residents please add Sales Tax.



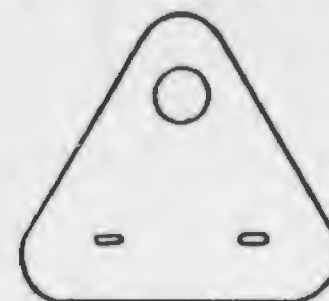
1606 HOPMEADOW STREET  
ROUTES 10-202  
SIMSBURY, CONN. 06070



**OURS Exclusively**

Heavy LEATHER TOWEL HOLDER  
WHITE — BLACK — DARK BROWN  
**\$1.00**

Leather Teeth to prevent slipping



**OURS Exclusively**

SHIRT SAVER — BADGE  
HOLDER of Leather hangs  
from snap of Shirt Pocket.  
WHITE — BLACK — BROWN.

**.25**



### **(THE LAST WALTZ, Continued)**

**M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in SIDECAR M facing DIAGONALLY LOD;**

#### **PART B**

- 17-20 **Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3, to SIDECAR; Twinkle Out, 2, 3, to BANJO; Twinkle In, Touch, —;**
- 21-24 **Bwd Twinkle Out, 2, 3 to SIDECAR; Bwd Twinkle In, 2, 3 to BANJO; Bwd Twinkle Out, 2, 3 to SIDECAR; Back, Touch to CLOSED M facing LOD, —;**
- 25-28 **Balance Back, Touch, —; (L Turn end in CLOSED facing RLOD) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Step, Touch, —;**
- 29-32 **Repeat action meas 25-28 except to meas 32 do a 1/4 R Turn end M facing WALL;**

#### **BREAK**

- 1-2 **Step Apart, Touch, —; Together, Touch to BUTTERFLY, —;**

**SEQUENCE: A — B — Break — A — B — A — B and Tag.**

**Tag:**

- 1-6 **Step Apart, Touch, —; Together, Touch, —; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Step Apart, Ack, —.**

### **SOUTHERN COMFORT — Grenn 14170**

**Choreographers: Bill and Jean Filbert**

**Comment:** An active routine with good Dixie-land music.

#### **INTRODUCTION**

- 1-4 **M face WALL No body contact Wait; Wait; Side RLOD, —, Close, —; Back, Close, Fwd to OPEN facing LOD, —;**

#### **PART A**

- 1-4 **Apart, —, Point XIF, —; 1/4 R Turn M face WALL in CLOSED, —, Touch, —; 3/4 R Pivot, —, 2 to face LOD in SEMI-CLOSED, —; Walk Fwd, —, 1/4 R Turn to face WALL in CLOSED, —;**
- 5-8 **Side, Close, Cross to SIDECAR M face RLOD, —; Fwd Two-Step; Fwd Check, —, Recov Back, —; 1/2 L Turn to BANJO M face LOD, —, Check, —; Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, —; Thru, —, Side, Close M face RLOD in CLOSED; Double Pivot, —, 2, —;**
- 13-16 **3, —, 4 to SEMI-CLOSED facing LOD, —; Fwd Two-Step; 1/4 R Turn to CLOSED M face WALL, —, Side, Close; Side, Close to face LOD in SEMI-CLOSED, Point twd LOD, —;**

#### **PART B**

- 1-4 **OPEN Step Fwd, —, Point Fwd, —; Back, Close, Fwd, —; Solo Roll LOD, —, 2, —; 3, —, 4 to OPEN facing LOD, —;**
- 5-8 **Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;**
- 9-12 **Fwd Two-Step; Fwd, —, Pickup to CLOSED M face LOD, —; Point Fwd, —, Point Back, —; Fwd Two-Step;**
- 13-16 **Point Fwd, —, Point Back, —; Walk Fwd, —, 2, —; Side, Close, Cross to SIDE-**

**CAR, —; Side, Close, Cross to OPEN facing LOD, —;**

**SEQUENCE: A — B — A — B plus Ending.**

**Ending:**

- 1-4 **OPEN facing LOD Apart, —; Point XIF, —; 1/4 R Turn to face WALL in BUTTERFLY, —, Close, —; Side, Close, Cross to OPEN facing LOD, —; Apart, —, Point XIF, —.**

### **BOO HOO — Grenn 14170**

**Choreographers: Chick and Ileen Stone**

**Comment:** This dance is a favorite with the experienced dancers. The music has the big band sound.

#### **INTRODUCTION**

- 1-6 **OPEN-FACING Wait; Wait; Roll LOD, —, 2, —; 3, —, Point, —; Roll RLOD, —, 2, —; 3, —, Touch end in CLOSED M facing LOD, —;**

#### **PART ONE**

- 1-4 **Fwd, —, 2, —; Fwd, Lock, Fwd, Lock; Fwd, —, 2, —; Fwd, Lock, Fwd, Lock;**
- 5-8 **Fwd, —, Turn/Face partner, —; Side, Close, Side, —; BANJO M face LOD Fwd (Check), —, Cross, Side; Fwd, Lock, Fwd, —;**
- 9-12 **Turn M face RLOD, —, Side, Close; Pivot, —, 2, —; (Arnd, —, 2, —;) Side, —, Hook, —; (On Arnd, —, 2, Side;) Unwind, —, Side to face DIAGONAL COH and LOD in BANJO, —;**

#### **PART TWO**

- 13-16 **Back, Lock, Back, Back; Back Turn to face DIAGONAL LOD and WALL, —, Fwd, Fwd; Fwd, Lock, Fwd, —; R Turn, —, Side, Close M facing RLOD in CLOSED;**
- 17-20 **Pivot, —, 2, —; 3 to BANJO M facing RLOD, —, Back, Lock; Back, Back, Back, Lock; Back Check, —, Side, Close to CLOSED;**
- 21-24 **Back, —, Back, —; 1/2 R Turn end M facing LOD, —, Fwd, —; Fwd, —, Side to SEMI-CLOSED, —; Lock, —, Thru, —;**
- 25-28 **Side, Close, Side, —; Fwd Check to BANJO, —, Cross, Side; Fwd, Lock, Fwd, —; Fwd Check, —, Cross Back, Side;**
- 29-32 **Fwd, Lock, Fwd, —; 1/2 R Turn M face RLOD, —, Side, Close to CLOSED; Pivot, —, 2, —; 3, —, 4 end M facing LOD, —;**

**SEQUENCE: Dance goes thru three times. Third time the music retards make pivots slow then Twirl and Ack.**

### **THE TIME FOR LOVE — Hi-Hat 909**

**Choreographers: Leo and Peggy Landoll**

**Comment:** Excellent waltz music and a routine using some unusual rhythm patterns for the experienced dancer.

#### **INTRODUCTION**

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; (L Spin) Side, Draw end in CLOSED M face WALL, —;**



### PART A

- 1-4 **Corte, Fan, Thru; (Fan) Pickup to CLOSED M face LOD, Draw, —; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**  
 5-8 **Side, Behind, Side; Manuv, 2, 3; Heel Turn end facing LOD in SEMI-CLOSED; Fwd, Draw end M face LOD, —;**  
 9-12 Repeat action meas 1-4:  
 13-16 **Side, Behind, Side; Manuv, 2, 3; Heel Turn end facing LOD in SEMI-CLOSED; Pickup, 2, 3 to CLOSED M face LOD;**

### PART B

- 1-4 **L Turn, Side/Close, Side end in BANJO M face DIAGONAL COH and RLOD; Banjo Wheel, 2, 3 end M face LOD; Fwd, Fwd/Lock, Fwd; Banjo Wheel, 2, 3 end M face RLOD;**  
 5-8 **Back, Back/Cut, Back; Heel Turn end SEMI-CLOSED facing LOD; Pickup to CLOSED, 2, 3 M face LOD; Fwd, —, Close;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-15 **Heel turn end facing LOD in SEMI-CLOSED; Turn face WALL in CLOSED, Side, Close; Dip Back, Lift, Recov to face RLOD in CLOSED;**

### BREAK

- 1-4 **1/4 R Turn to face COH in CLOSED, —, —; 1/4 R Turn to face LOD, —, —; Side, —, Draw; (L Spin) Side, —, Draw to CLOSED;**

SEQUENCE: Dance goes thru twice including the Break plus Ending.

Ending:

- 1-4 **Except for the timing this is a repeat of action meas 1-4 Part A:**  
 5-7 **Side, —, Close; Side, —, Close; Side, Dip, —.**

### EVERY SATURDAY NIGHT — Hi-Hat 909

Choreographers: Carl and Clare Bruning

Comment: An easy-intermediate routine offering some slightly different movements. The tune is the theme from the T.V. show "All In The Family."

### INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

### DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Turn Out to SIDECAR M face RLOD, —; Side, Close, Side, —;**  
 5-8 **Back, —, Side to CLOSED M face WALL Close; Side to BANJO M face LOD, —, Fwd, —; To CLOSED Turn Two-Step; Turn Two-Step end M face LOD;**  
 9-12 Repeat action meas 1-4:  
 13-16 Repeat action meas 5-8:  
 17-20 **Side, Close, Cross, —; Side, Close, Cross to BANJO, Check; Cross, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock;**  
 21-24 **Fwd, Close, Back, Close; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 end facing LOD in SEMI-CLOSED, —;**

(Twirl) Fwd, —, 2 end in SEMI-CLOSED, —;

- 25-28 **Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Rock Side, —, Recov to face RLOD in LEFT-OPEN, —; Fwd, Close, Back, —;**  
 29-32 **Back, —, Side to CLOSED M face WALL, Close; Side, Close, Side, —; Thru Pickup to CLOSED M face LOD, —, Side, Close; Fwd, —, Fwd, —;**

SEQUENCE: Dance goes thru twice last time thru on last step M face WALL plus Ending.

Ending:

- 1-2 (Twirl) **Side, —, Behind, —; Apart/Point, , , Ack.**

### HOW NOW

By Larry McBee, Riverside, California

Heads up to the middle and back  
 Flutter wheel, sweep a quarter  
 Pass thru, swing thru  
 Boys run right  
 Couples circulate and  
 Wheel and deal to face that two  
 Right and left thru same two  
 Swing thru down the lines  
 Boys run right  
 Couples circulate  
 Wheel and deal, right and left thru  
 Star thru, pass thru  
 Wheel and deal  
 Double pass thru  
 First couple left, next one right  
 Right and left thru  
 Slide thru  
 Left allemande

### SINGING CALL\*

### THAT CERTAIN ONE

By Bobby Keefe, Jacksonville, Florida

Record: Lore #1136, Flip instrumental with Bob-  
 by Keefe

OPENER, MIDDLE BREAK, ENDING  
 Four ladies chain across that ring  
 Join hands circle left and go  
 Rollaway and circle left round the ring  
 Rollaway and weave around the ring  
 There'll always be that one  
 Do sa do and promenade  
 You may love a dozen  
 But matter it doesn't for there  
 Will always be that certain one  
 FIGURE:

Heads square thru four hands and go  
 Around your corner do sa do  
 Swing thru boys trade  
 Turn and left thru now  
 You turn the girl then dive thru  
 Square thru three hands around and swing  
 Swing and promenade that ring  
 Some you may remember and one  
 May ring your finger but there  
 Will always be that certain one

SEQUENCE: Opener, Figure twice for heads,  
 Middle break, Figure twice for sides, Ending.



### THAR AND THAR

By Heinrich Fischle, Hannover, West Germany  
Allemande left like an allemande thar  
Go right and left to make a star  
The men swing in for a backup star  
Shoot that star with a full turn round  
Go right and left turn half about  
The girls swing in for an allemande thar  
Shoot that star with a full turn around  
Go right and left grand

Give the following two figures a try. They are by Gene Pearson, Groves, Texas.

Heads flutter wheel, curlique  
Cast off three quarters  
Slide thru, pass thru  
Curlique and  
Cast off three quarters  
Swing thru, boys run  
Wheel and deal  
Flutter wheel and  
Square thru three quarters  
Left allemande

Heads pass thru round one  
Line up four, ends star thru  
Centers square thru, circle four  
Sides break to line of four  
Flutter wheel then  
Right and left thru  
Ladies lead dixie style to ocean wave  
The boys trade  
Left allemande

### TAKE A GOOD LOOK

Most callers will no doubt want to use their own setups and get outs for the Cloverflo. Here are a few examples to try. You'll find the description and diagrams of the movement on page 18.

Head couples half square thru  
Square thru three quarters  
Cloverflo  
Left allemande

Head couples flutter wheel  
Same two square thru  
Centers in, cast off three quarters  
Cloverflo  
Swing thru, turn thru  
Left allemande

Heads lead right circle to a line  
Flutter wheel, sweep a quarter  
Right and left thru, pass thru  
Cloverflo, slide thru  
Flutter wheel, sweep a quarter  
Swing thru, girls trade  
Boys trade, boys run  
Wheel and deal, pass thru  
Cloverflo, slide thru  
Right and left thru, star thru  
Pass thru, left allemande

Head couples pass thru, separate  
Behind the sides star thru  
Cloverflo, turn thru  
Cloverflo, box the gnat  
Change hands, left allemande

Sides square thru  
Swing thru, boys run  
Girls trade, couples circulate  
Bend the line, square thru  
Cloverflo, swing thru  
Boys trade, boys run  
Couples circulate  
Bend the line, rollaway  
Star thru, cloverflo, left allemande

### SWEET AFTON

By Elsie Jaffe, Cleveland, Ohio  
Head couples right and left thru  
Star thru, pass thru  
Circle half to a two-faced line  
Wheel across, bend the line  
Pass thru on to the next  
Star thru, two ladies chain  
Circle half to a two-faced line  
Wheel across, bend the line  
Pass thru on to the next  
Star thru, two ladies chain  
Allemande left

### SINGING CALL'

#### HAND CLAPPIN'

By Larry Jack, Brea, California  
Record: Windsor #5011, Flip Instrumental with  
Larry Jack  
MIDDLE BREAK  
Four ladies promenade  
Now men clap hands  
Get back home and swing her  
Everybody you swing  
Join hands and circle left round the ring  
Walk around the corner see saw your own  
Men star right once around you roam  
Left allemande the corner  
Weave the ring you clap hands and holler  
We're having a ball do sa do  
And promenade that old hall  
We're raisin' the roof and havin' a ball  
It's a hand clappin' foot stompin' call  
FIGURE:  
One and three do sa do then star thru  
Pass thru circle four halfway around  
Dive thru right and left thru  
A full turn around  
Star thru with corner then  
Square thru three quarters round  
Swing the corner maid  
Left allemande new corner  
Weave the ring you clap hands and holler  
We're having a ball do sa do  
And promenade that old hall  
We're raisin' the roof and havin' a ball  
It's a hand clappin' foot stompin' call  
SEQUENCE: Figure twice for heads, Middle  
break, Figure twice for sides.



## **WALK AND DODGE**

By Ray Rogers, Albuquerque, New Mexico  
(See page 18, February, 1973)

Heads flutter wheel  
Curlique, walk and dodge  
Right and left thru, dive thru  
Square thru three hands  
Left allemande

Heads square thru, curlique  
Walk and dodge  
Bend the line  
Right and left thru  
Pass thru, bend the line  
Star thru, curlique  
Walk and dodge  
Partner trade, slide thru  
Allemande left

Heads square thru, curlique  
Walk and dodge  
Partner trade, sweep a quarter  
Star thru  
Square thru three hands  
Left allemande

All promenade  
Heads wheel around  
Right and left thru  
Star thru, curlique  
Walk and dodge  
Partner trade, star thru  
Right and left thru  
Flutter wheel, pass thru  
Left allemande

Heads square thru  
Curlique, walk and dodge  
Wheel and deal  
Double pass thru, first left  
Next right, right and left thru  
Star thru, curlique  
Walk and dodge  
Wheel and deal  
Double pass thru, first left  
Next right, right and left thru  
Star thru  
Left allemande

Heads flutter wheel  
Star thru, curlique  
Walk and dodge  
Partner trade  
Cross trail  
Left allemande

Heads square thru  
Swing thru, men trade  
Walk and dodge  
Bend the line, star thru  
Cloverleaf, centers pass thru  
Star thru, pass thru  
Wheel and deal  
Centers pass thru  
Left allemande

Heads square thru  
Swing thru, men trade  
Men run, bend the line  
Flutter wheel  
Right and left thru  
Men run, walk and dodge  
Bend the line  
Allemande left

## **DREAMER**

By Bill Armstrong, Los Angeles, California  
Heads square thru four hands round  
When you do do sa do the outside two  
Make an ocean wave rock it too  
Spin chain thru across you reel  
Girls turn back, wheel and deal  
Pass thru, trade by, slide thru  
Half square thru across the floor  
Trade by then circle four  
Head men break a line of four  
Go up and back again you do  
Star thru, then pass thru  
Trade by two by two  
Right and left thru turn her too  
Dive thru, swing thru, boys trade  
Boys run right and bend the line  
Eight hand ring circle left you know  
Partner left a do paso  
Corner right right hand round  
Now your own lookout man  
All the way round like a  
Left allemande

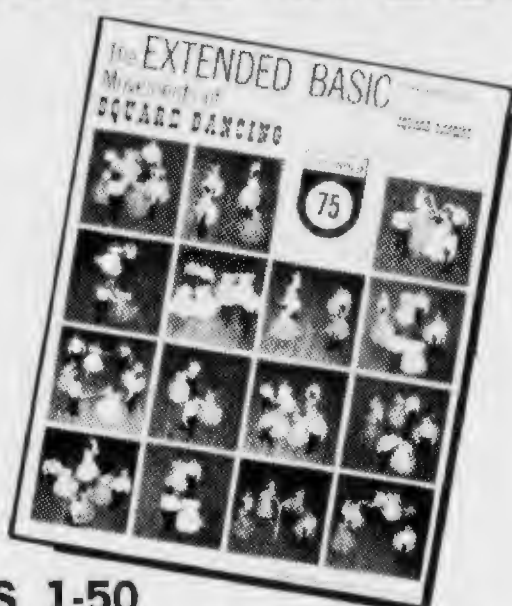
## **SINGING CALL**

### **KANSAS CITY**

By Red Donaghe, Houston, Texas  
Record: Bogan #1251, Flip Instrumental with  
Red Donaghe  
OPENER, MIDDLE BREAK, ENDING  
Walk around corner girl  
See saw round your own  
Join hands make a great big ring  
Allemande left your corner  
Let's do an allemande thar  
Go right and left boys back up and star  
Shoot the star full around  
To the corner box the gnat  
Do sa do this girl and promenade  
Promenade around to Kansas City boy  
That's your home town  
FIGURE:  
One and three go up and back  
Roll half sashay slide thru and do  
Right and left thru turn 'em too  
Dive thru pass thru  
Star thru you know  
Go right and left thru  
Turn this girl and cross trail you know  
Left allemande the corner girl  
Come back and do sa do  
Same little lady swing and promenade  
Just promenade around to Kansas City boy  
That's your home town  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



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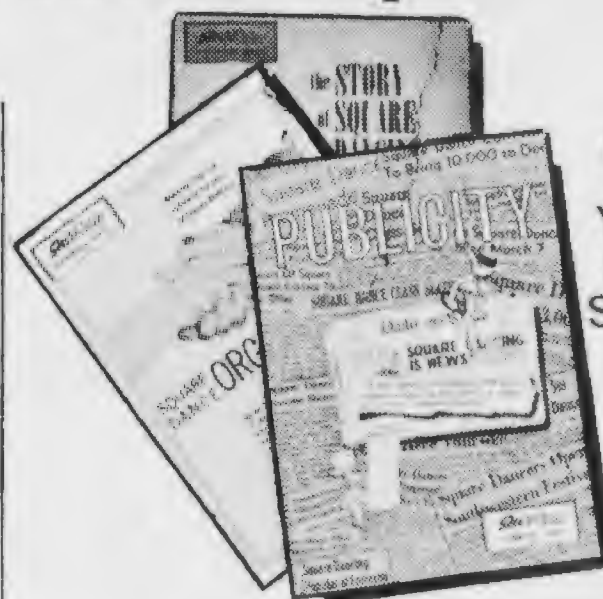
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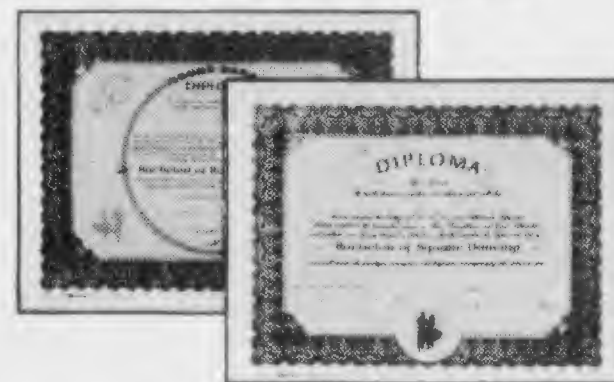
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## CALLER of the MONTH

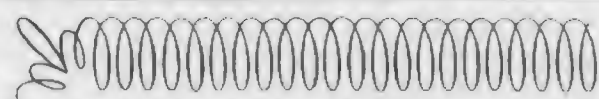
Wally Cook—Melbourne, Australia



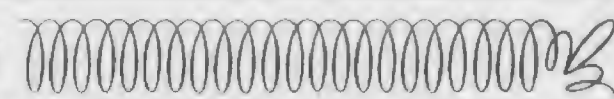
WHEN THE SQUARE DANCE BOOM was on in Australia from 1952 to 1958, Wally Cook was calling regularly seven nights one week and six nights the other. On their "night off" Wally and Jeanne went square dancing. Since that time Wally has called in all of the States of Australia and one of his clubs, Valetta, recently celebrated its 22nd anniversary. It is one of the longest continually operating square dance clubs in the Southern Hemisphere.

Wally and Jeanne Cook were co-organizers of the first two square dance conventions ever held in Victoria, in 1956 and 1957, where some 120 dancers (the limit that could be accommodated) attended, danced and were taught new square dance movements and round dances by Wally, Bob Hunt, Jim McCutcheon and their wives. Wally and Jeanne have continued somewhat along these lines by organizing weekends for 70 to 80 dancers for the past 12 years.

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There are also numerous one-night-stands and guest appearances.

A recording artist on the Top Label, some of Wally's releases include Australian Matilda, Margie from Australia, By Australian Moonlight, and his latest, Marching to Victoria. He has been a featured caller at the past 11 Australian National Square Dance Conventions and is extremely proud of the opportunity to meet and become friends with so many wonderful people.



Members of Wally Cook's Youth Hostels of Australia Club.

Jeanne is a dressmaker and takes care of the costumes for the majority of the couple's demonstration teams. The Cooks have one son, John, who is married. Wally's occupation is Assistant Property Officer of the State Electricity Commission of Victoria.

Wally and Jeanne enjoy a game of tennis, they like to water ski and play golf, but square dancing has been and still is a most important part of their lives.

**(LETTERS, continued from page 3)**

that needs GOD more than ever before, yet tries to shut HIM out of every phase of life, I don't think a few religious oriented singing calls are out of place. Square dancing is part

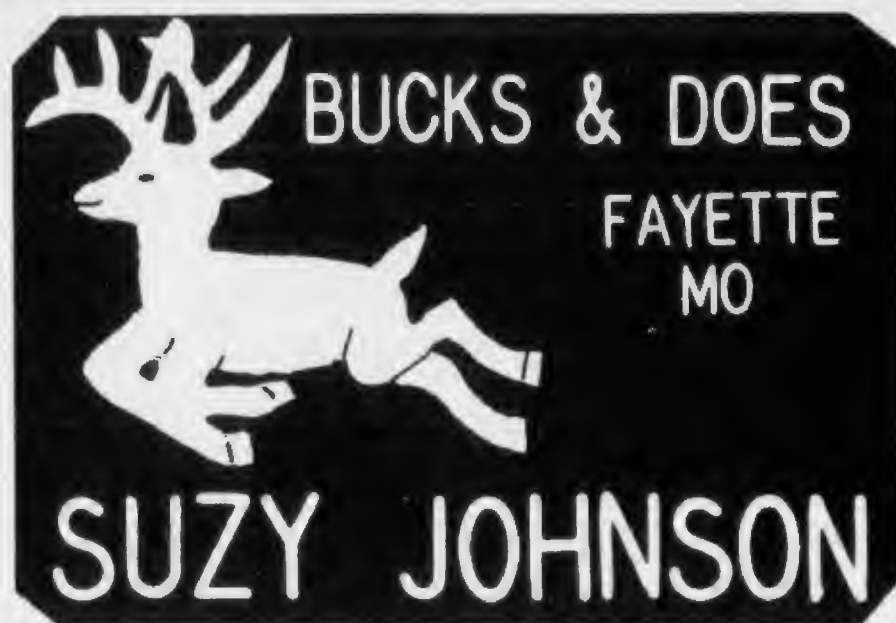
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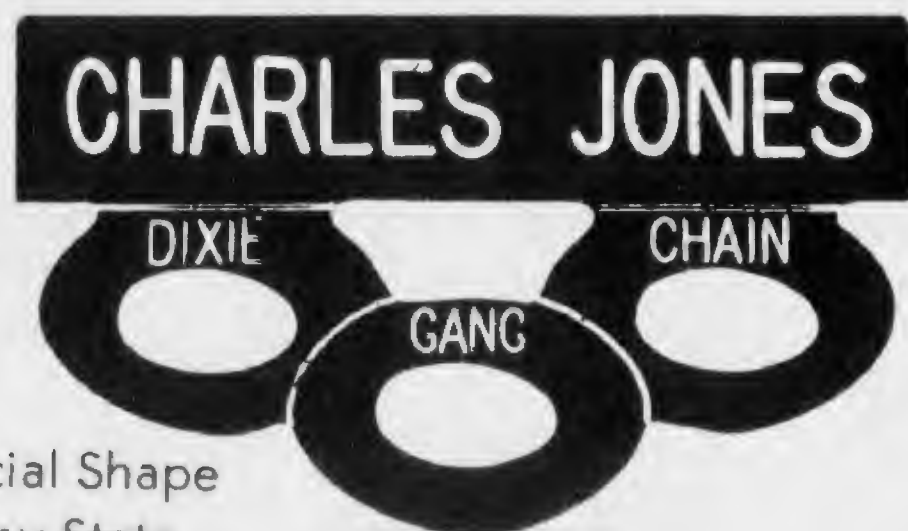
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of life and GOD is life, so how can you separate them? So please, let's keep square dancing as the good, clean, wholesome, family oriented recreation it was designed to be, and keep the evils out, not GOD.

Bob Walker  
 Brea, California

Dear Editor:

Our club would like to get in touch with a Canadian square dance club so that we can correspond and exchange ideas generally on square dancing. We were born in 1968, John Smith is our caller and the club hall is St. Mary's church Hall Hanwell which is in West London. . . . Nearly all of our dancers have been dancing for over 12 months and between tips we usually have a round.

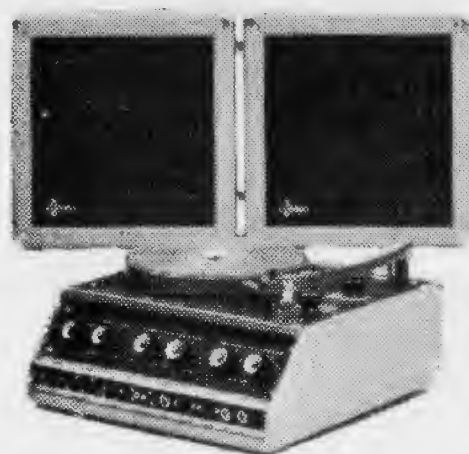
Irene and Dick Taylor  
 89 Westway, Hounslow, TW5 OJE  
 Middlesex, England

**Any Canadian Square Dance Club looking for a Club Pen Pal in London?—Editor.**

Dear Editor:

Thank you for bringing your tour group to Naples (Italy) last September. It was something we all will remember for a long time to come. Our club has been busy. . . . In November we started a new class and in March we graduated 26 new members! This will double our present membership. We have planned a class in the Extended Basics and hope to bring all of our club to a higher level of dancing. We've recently purchased new records and with the albums you gave us we are seldom without a new dance. From the above you can see that we are still "caller-less," but we are still increasing our numbers and hoping that one day soon a caller will come our

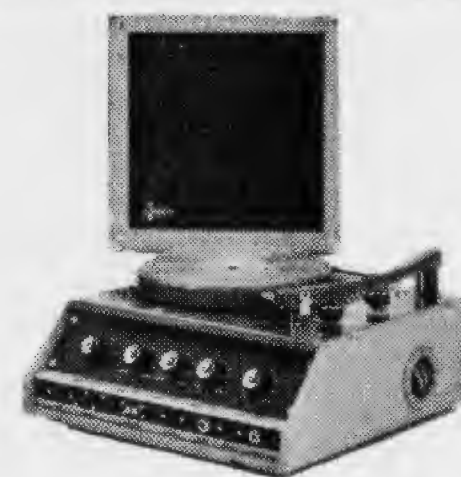
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way! Again, we really did enjoy your visit and please give a big howdy to all those nice people who visited "Bella Napoli" with you.

Bonnie Myers  
Piazza Promenaders  
Naples, Italy

Dear Editor:

Your publication is always welcome and enjoyed in our home. We received the January issue this week and found the article on Grand Marches interesting. Some of our greatest square dancing thrills have been the Grand

Marches at the Golden State Roundup in Oakland (California) and the Silver State Festival in Reno (Nevada). The colors, music, gaiety and flag ceremony make the Grand March a very moving experience. We are new to square dancing in Germany but have noticed Grand Marches are popular. We hope they continue to be a part of square dancing.

Les and Flora Snow  
Bitburg, Germany

Dear Editor:

The announcement that there was to be no

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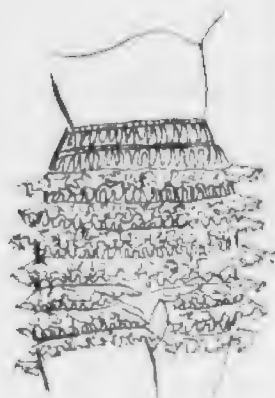


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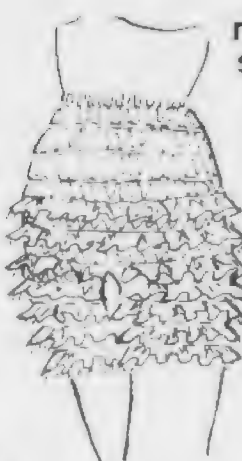
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smoking in the hall received tremendous, spontaneous applause at the Cloverleaf's Saturday Hoedown. Does this not tell us something?

O. F. Dormeyer  
San Francisco, California

Dear Editor:

Enjoy your publication very much. Noted a mention of the friendliness and good dancing found in Japan. . . . While in Japan Tak Ozaki was very good to our group of dancers, due to his excellent English Tak did much for us in giving interpretations. Thus we could get

to know many whom we would have had no contact with otherwise. In Hawaii we found dancing immediately and dancers led us into more dancing as we became acquainted. I always tell traveling folks to get in touch with CROWD or use your guide for dance information.

C. Millham  
Stockholm, Saskatchewan

Dear Editor:

We have been in Germany for a long time and are finally getting ready to leave. Our

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Hot Springs, Arkansas  
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Callers College  
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26 thru 31  
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5 Festival  
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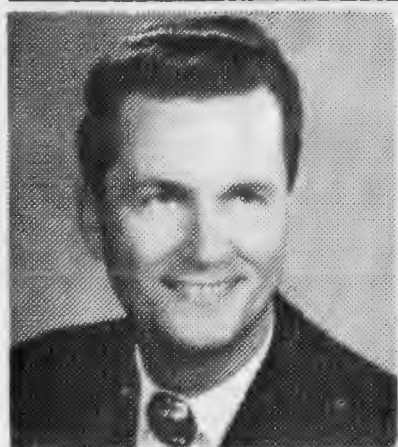
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club, the Stuttgart Strutters, is hosting the EAASDC Spring Jamboree and Syl and I are planning on running a booth pushing subscriptions to **SQUARE DANCING** (Sets in Order) as well as informing dancers about **CROWD**, the Overseas Dancers Association and the yearly reunions. What I need is some good promotional material to help us get subscriptions. Hope we will be able to convince others to subscribe to what we think is the finest organization and publication in square dancing. The growth of the American Square

Dance Society is essential in giving our great activity the cohesiveness it needs—hope we can do some good. We'll be arriving at Randolph AFB in San Antonio, Texas, in July. It will be good to be coming home after four and a half years.

Marv and Syl Leibowitz  
Stuttgart, Germany

We do, indeed, appreciate the offers to help. Material for SIOASDS membership representatives is ready to go out to those who would like to assist.—Editor.



**JOHN  
HENDRON**

## THE SOUND WITH THE SOLID BEAT



**"NEW"**



**KEN  
ANDERSON**

**JK-145**

**"IT'S BEEN A LONG LONG TIME"**

CALLER: JOHN HENDRON

**JK-146**

**"BAMBINO MINE"**

CALLER: DAN DEDO

**"RECENT"**

**JK-143**

**"SAN ANTONE"**

CALLER: CURLEY CUSTER

**JK-144**

**"TIE A YELLOW RIBBON"**

CALLER: KEN ANDERSON

**"NEW ROUNDS"**

**JK-509-S**

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**JK-509-C**

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**"ONE MORE TIME"**

Called by: George Gowdy

**SQT-151**

**"CHAMPAGNE"**

Called by: Jack Livingstone

**PIO-114**

**"ASHES OF LOVE"**

Called by: C. Boots Rollins

**PIO-113**

**"DOMINIQUE"**

Called by: Mike Tromley

**P.O. Box 274, CELINA, TENN. 38551 • (615) 243-2121**

Dear Editor:

Square dancing in our area (Albany, N.Y.) is generally on the par with the rest of the country. But we callers are still getting that everlasting complaint, when are we going to stop giving all the new figures. For club level dancing, I feel the 75 basics is more than enough to teach and dance.

Al Cappetti  
Delanson, New York

Dear Editor:

May I make one suggestion as follows: In

teaching the Tea Cup Chain, tell the head men to use hands right, right, left, left, and the side men left, right, right, left. This allows the men to dominate the turn instead of waiting to see which hand the girl extends. It also helps the girls who are not too sure of their part. Hesitation is gone; the whole thing smooths up; and dancers stay on the beat. Try this teaching gimmick yourself and I believe you will become a convert.

L. A. Miller  
Gloversville, New York

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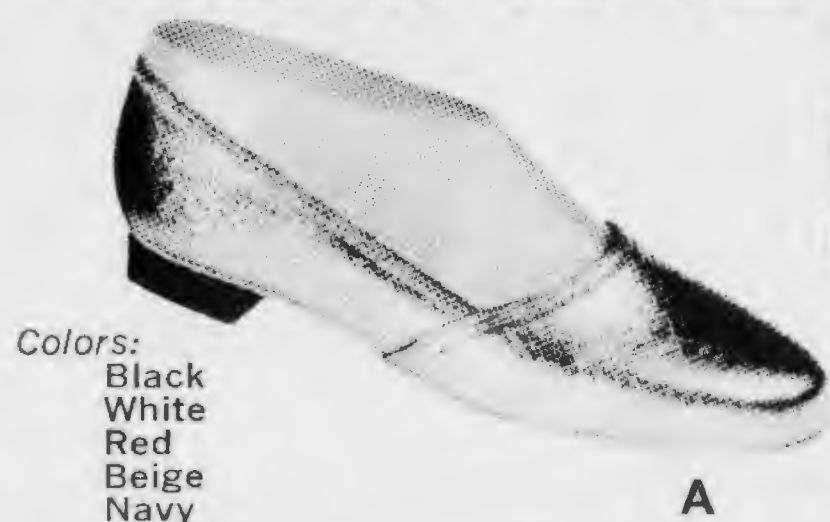


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Dear Editor:

Our association has posed a question and I am asking you for an answer. After teaching The Basic Program (Basics 1-50) and the Extended Basics (Basics 51-75) Program and the dancers want more, where would you suggest that we go from there?

Pete Heckman

Bethel Park, Pennsylvania

American Square Dance magazine has turned out some excellent books that may fit your need. One in particular, edited by Will Orlich,

covers a suggested twenty-five or fifty experimental movements. Address of the American Square Dance is P.O. Box 788, Sandusky, Ohio 44870.—Editor.

## IN MEMORIAM

A former square dance caller and teacher, Frank Knipp of Hugo, Oklahoma, passed away in March. Entering the square dance activity in 1949, Frank concentrated his efforts among the boys and girls of the community. Our sincere condolences to his wife, Alpha, and to the many friends in square dancing.

## THE OTHER SIDE OF THE MIKE

The "HOW" Book of  
Square Dance Calling by Bill Peters

The first really complete guidebook  
and home-study training manual  
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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
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- How to work with square dance music — And how to make it work for you
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- Special instructions for female callers
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- How to get started as a caller.



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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

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## SINGING CALLS

**I'LL TAKE CARE OF YOUR CARES** — Scope 562  
Key: G                      Tempo: 130                      Range: HB  
Caller: Clyde Drivere                      LB  
Synopsis: Complete call printed in Workshop.  
Comment: An old smoothie tune with smooth feel to the figure. Good back up music from Xylophone, Guitar, Drums, Bass and Accordion.                      Rating: ☆☆☆+

**YOU WERE MEANT FOR ME** — MacGregor 2124  
Key: E Flat                      Tempo: 130                      Range: HD Flat  
Caller: Kenny McNabb                      LC  
Synopsis: (Break) All four couples flutter wheel — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left — left allemande corner — weave ring — meet and promenade (Figure) Head two ladies chain — sides promenade full around — heads square thru four hands — all swing thru — boys run to right

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of liedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



— tag the line — lady left — men right —  
swing — promenade.

**Comment:** An old pop number with a relaxing  
beat from Piano, Saxophone, Bass and Guitar.  
Rating: ☆☆☆

**MY WOMAN'S LOVE — Nite Al's 1001**

**Key:** B Flat      **Tempo:** 130      **Range:** HE Flat  
**Caller:** Jerry Barrett      LD

**Synopsis:** (Break) Sides face grand square —  
four ladies chain across — chain back home  
— left allemande — promenade (Figure) Four  
ladies chain three quarters — chain them  
straight across — join hands circle left —  
left allemande — weave ring — meet and do  
sa do — left allemande — promenade.

**Comment:** A popular tune this month with re-  
cording callers. This record has a good Banjo  
and Drum combo backed by Bass and Guitar.  
Is an easy action pattern for your new danc-  
ers.  
Rating: ☆☆☆

**THAT CERTAIN ONE — Lore 1136**

**Key:** G      **Tempo:** 130      **Range:** HB  
**Caller:** Bobby Keefe      LB

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good singing tune with action pattern  
using Turn and Left Thru figure. Lively ac-  
companiment with Piano, Drums, Clarinet,  
Guitar, Xylophone and Bass. Relaxing number.  
Rating: ☆☆☆

**DON'T SHE LOOK GOOD WHEN SHE SMILES —  
Swinging Square 2361**

**Key:** C      **Tempo:** 132      **Range:** HD  
**Caller:** Clyde Wood      LC

**Synopsis:** (Break) Four ladies chain across —  
chain back — join hands circle left — left  
allemande — weave ring — meet own do sa

**CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and  
Round Dance records in key cities throughout  
the United States and Canada were canvassed  
to find out just what records were selling in  
their individual area. The following lists were  
made up from that survey taken just before  
deadline.

**SINGING CALLS**

Street Fair	Jay-Bar-Kay 139
Good Morning	
Country Rain	Red Boot 136
Santa Domingo	Kalox 1135
Before I Met You	Red Boot 138
Mama Bear	Mustang 147

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SDS-1002 STEP TO THE REAR Jim Mayo  
SDS-1003 BYE BYE BLUES Bruce Johnson  
SDS-1004 EVERYTHING IS ROSY Bob Dawson  
SDS-1005 BACK AT THE SQUARE DANCE

Jim Mayo  
SDS-1006 BUILD A MOUNTAIN Bruce Johnson  
SDS-1007 ROLL THOSE BABY BLUE EYES  
Bob Dawson

SDS-1008 SLOW BOAT TO CHINA Jim Mayo  
ROUND DANCES

SDR-500 ANOTHER YOU / AIN'T WE GOT FUN  
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SDA-1201 LEE HELSEL - 1970 rated X  
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Distributed by Corsair-Continental Corp.  
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do — promenade (Figure) Head two square  
thru four hands — sides do sa do — make  
an ocean wave — scoot back — boys trade —  
spin the top — slide thru — swing corner —  
left allemande new corner — promenade.

**Comment:** A tune good to sing with. Music is  
with Clarinet, Xylophone, Guitar and Bass. An  
active pattern with a Scoot Back; Boys Trade  
and Spin the Top. Moves right along.

Rating: ☆☆☆

### ANOTHER LONELY NIGHT — Jay-Bar-Kay 141

Key: D Flat and D Tempo: 128 Range: HE  
Caller: Red Bates LD Flat

**Synopsis:** (Break) Walk around corner — see  
saw own — men star right once around —  
left allemande — do sa do own — join hands  
circle left — allemande left corner — weave  
ring — do sa do — promenade (Figure) One  
and three promenade halfway — lead to right  
circle four — heads break make a line — go  
up and back — right and left thru — ladies  
lead dixie style ocean wave — boys trade —  
boys run — bend the line — box the gnat —  
right and left thru — star thru — pass thru  
— corner swing — promenade.

**Comment:** This contemporary familiar pop tune  
has some good chord progressions plus good  
action pattern well timed. Could be a relaxer.

Rating: ☆☆☆

### HAND CLAPPIN' — Windsor 5011

Key: C Tempo: 132 Range: HC  
Caller: Larry Jack LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A hand clapping, foot stomping back-  
ground to "Down Yonder". Good steady beat  
and jam session type instrumental.

Rating: ☆☆☆

### LONESOME 7 — 7203 — Top 25274

Key: C Tempo: 130 Range: HC  
Caller: Harry Tucciarone LC

**Synopsis:** (Break) Allemande left corner — walk  
by own — swing right hand lady — promen-  
ade her — head couples wheel around —  
square thru four hands — pull partner by  
— allemande corner — come back promenade  
(Figure) Head two couples square thru four

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hands — make right hand star with outside two — heads star left in middle once around — star promenade corner girl — back out — circle left — swing nearest girl — promenade.

**Comment:** A lively tune with peppy music from Banjo, Accordion, Guitar, Drums, Bass and Piano. Easy action pattern makes use of swing the nearest girl. Rating: ☆☆☆

**KANSAS CITY — Bogan 1251**

Key: F Tempo: 128

Range: HB Flat

Caller: Red Donaghe

LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** This is an old favorite of square dancers a few years ago brought back with

an easy basic pattern for all dance levels. Good accompaniment with nice instrumental balance and a lively beat. Rating: ☆☆☆

**DON'T SHE LOOK GOOD — Pioneer 109**

Key: C

Tempo: 132

Range: HE

Caller: Tommy Russell

LC

**Synopsis:** (Break) Four ladies chain — join hands circle — allemande left — allemande thar — forward two — men in middle right hand star — shoot star — turn thru — left allemande — do sa do own — promenade (Figure #1) Heads square thru four hands — outside two right and left thru — star thru — flutter wheel — slide thru — curlique — walk

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and dodge — swing corner — left allemande  
— promenade (Figure #2) One and three  
promenade halfway — lead to right — circle  
to a line — pass thru — round off — centers  
turn thru — split two round one — make line  
— right and left thru — cross trail thru —  
swing corner — promenade.

**Comment:** This tune is a good one to sing with  
Guitars, Bass, Trumpet and Drums. Good  
action pattern with a Curlique and Walk and  
Dodge. Rating: ☆☆☆

HEAVEN IS MY WOMAN'S LOVE —  
Lightning S 5014

Key: G Tempo: 132 Range: HC  
Caller: Andy Petrere LB

**Synopsis:** (Break) Left allemande — do sa do —  
left allemande — weave ring — do sa do —  
promenade her (Figure) Heads square thru  
— to corner do sa do — spin chain thru  
across you run — boys run — bend the line  
— slide thru — square thru three hands —  
swing that lady — promenade her.

**Comment:** A contemporary country western  
tune with strong down beat from Drums  
backed up with Piano, Guitar, Trumpet and  
Bass. The action patterns move right along.  
Rating: ☆☆☆

HELLO DOLLY — Greenwood 9001

Key: A Tempo: 126 Range: HD  
Caller: Les Roberts LA

**Synopsis:** (Break) Four ladies chain across —  
circle up eight to the left — allemande left —  
allemande thar — forward two and star —  
shoot that star — turn thru — corner alle-  
mande — do sa do own — promenade (Fig-  
ure) Head couples square thru four hands —  
make right hand star — heads to middle left  
hand star — to same two do sa do go full  
around — swing thru same two — boys trade  
— turn thru — allemande left corner — prom-  
enade (Alternate Figure) One and three half  
square thru — do sa do outside two — swing  
thru — box the gnat — right and left thru —  
turn 'em on around with same two slide thru  
— do sa do full around — swing thru with a  
— star thru — trade by to corner — swing  
corner — promenade.

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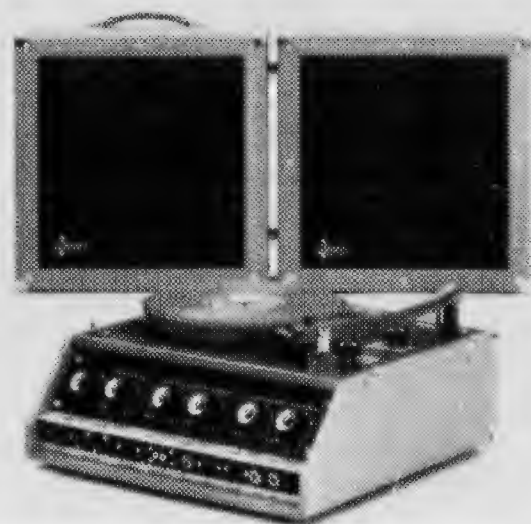
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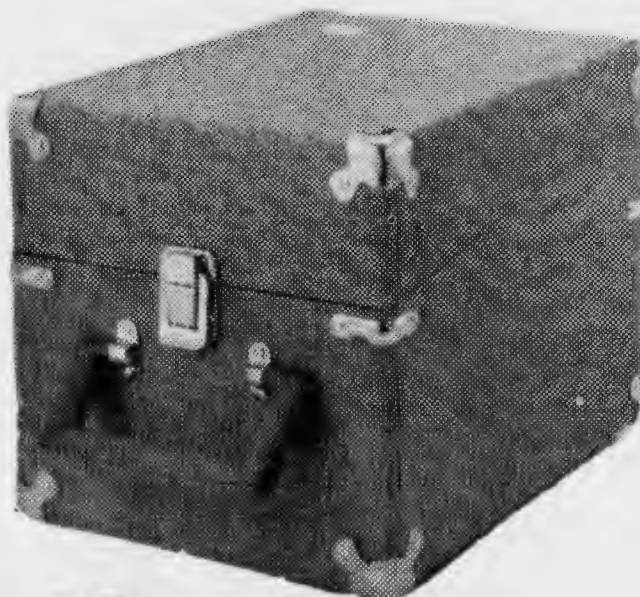
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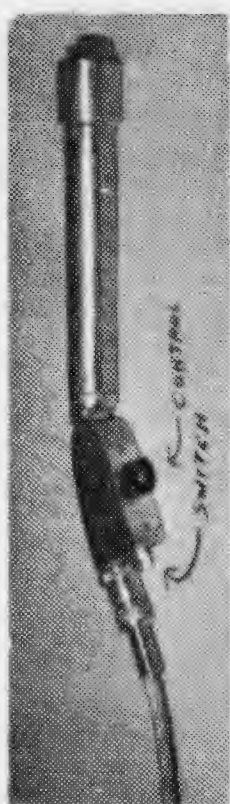
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- 1249 — It's Four In The Morning  
 Caller: Lem Gravelle, Flip Inst.
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 Caller: Ron Schneider, Flip Inst.
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- 1137 — Rings For Sale  
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 Caller: Bobbie Keefe, Flip Inst.
- 1135 — Loving You  
 Caller: Johnny Creel, Flip Inst.

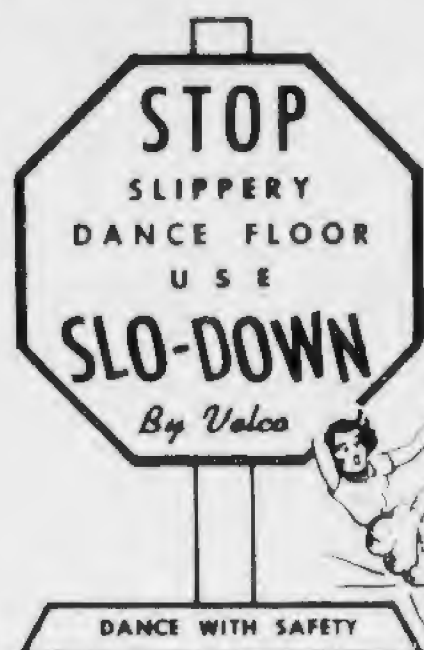
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**Comment:** A remembered "show tune" with a good lift from Banjo, Trumpet, Bass, Xylophone and Drums. Action is easy and is timed close as it moves right along.

Rating: ☆☆☆

### SONG MAN — Blue Star 1946

Key: C

Tempo: 130

Range: HC

Caller: Dave Taylor

LC

**Synopsis:** (Break) Circle to the left — left allemande corner — do sa do — four ladies promenade round the ring — turn thru with partner — left allemande — come back and swing — promenade (Figure) Heads promenade your girl three quarters round — sides right and left thru — pass thru — swing thru — turn thru — left allemande corner — do sa do own — swing corner — left allemande — promenade.

**Comment:** A good singing number that moves along at a good steady pace. Easy action pattern can be adapted to any crowd.

Rating: ☆☆☆

### DON'T BLAME IT ON ROSIE — Hi-Hat 423

Key: G

Tempo: 126

Range: HC

Caller: Bob Wickers

LD

**Synopsis:** (Break) Four ladies chain — turn 'em left — join hands circle left — allemande corner — allemande thar — right and left — men back up in star — shoot star — do sa do own — swing — promenade her home (Figure) Heads square thru four hands — do sa do corner — all set to go swing thru — boys run right — tag the line right — wheel and deal — swing corner — left allemande — come back promenade.

**Comment:** A slow bouncer that keeps dancers moving. Good singing tune with Banjo, Piano, Trumpet, Drums and Guitar.

Rating: ☆☆☆

### HEAVEN IS MY WOMAN'S LOVE — Blue Star 1941

Key: G

Tempo: 132

Range: HC

Caller: Roger Chapman

LB

**Synopsis:** (Break) Sides face grand square — allemande — weave the ring — do sa do — promenade (Figure) One and three square

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thru — meet the sides make right hand star — heads star left in middle full around — same two swing thru — men run right — wheel and deal — swing corner — promenade.  
**Comment:** Good melodious song with good range. Strong Piano, Clarinet, Xylophone, Guitar, and Bass accompaniment. Easy action pattern moves right along at a good clip.

Rating: ☆☆☆

**BELLS ON MY HEART — MacGregor 2123**

Key: F                      Tempo: 130                      Range: HD

Caller: Ray Flick                      LC

**Synopsis:** (Break) Join hands circle left — allemande left — men star right once around — corner girl allemande left — weave ring —

meet partner do sa do — promenade her home (Figure) One and three right and left thru — cross trail thru — with corner swing thru — boys trade — boys run — bend the line — right and left thru — slide thru — swing corner — promenade her home.

**Comment:** Another old familiar tune for square dancers. An easy action pattern with a cross trail to a swing thru which may be a little confusing.  
 Rating: ☆☆☆+

**OLD BUCK AIN'T HERE NO MORE —**

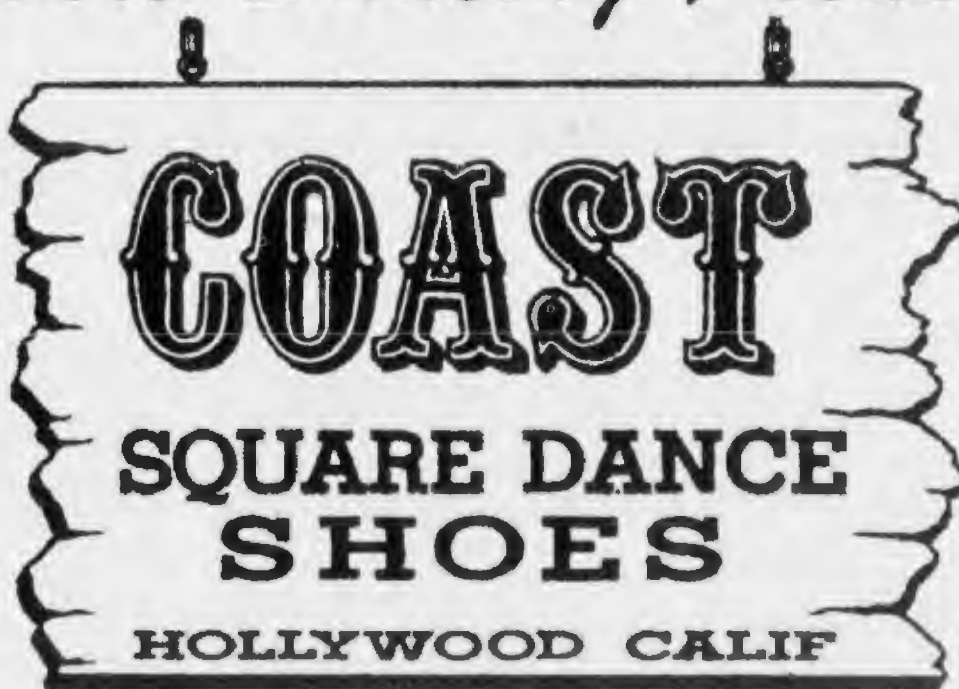
Nite Al's 1002

Key: A Flat                      Tempo: 132                      Range: HE Flat

Caller: Stew Shacklette                      LF

**Synopsis:** (Break) Walk around corner — see

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saw taw — gents right hand star once around  
 — turn partner by left full turn — corner box  
 the gnat — pull her by — swing partner —  
 four ladies promenade once around — box  
 the gnat same gent — promenade (Figure)  
 Head two couples flutter wheel go straight  
 across — square thru four hands — swing  
 thru outside two — boys run right — bend the  
 line — square thru four hands — swing cor-  
 ner lady — left allemande — come back and  
 promenade.

**Comment:** A country song with twangy Banjo  
 and Guitar accompaniment. Moves right  
 along at a lively pace. Rating: ☆☆☆

### THEY DON'T MAKE 'EM LIKE THEY USED TO —Top 25273

**Key:** B Flat **Tempo:** 132 **Range:** HD  
**Caller:** Ed Fraidenburg **LB Flat**

**Synopsis:** (Break) Four ladies chain across —  
 join hands circle left — ladies in men sashay  
 circle — ladies in — men sashay — left alle-  
 mande — weave ring — meet own do sa do —  
 promenade (Figure) One and three flutter  
 wheel — straight across you scoot — sweep  
 one quarter — substitute — pass thru —  
 circle four — break to a line — pass thru —  
 wheel and deal — center two square thru  
 three quarters — swing corner — promenade  
 (Alternate Figure) One and three pass thru  
 — cloverleaf — two and four pass thru circle  
 four halfway and a quarter more — right and  
 left thru — pass thru — wheel and deal —  
 centers square thru three quarters — swing  
 corner — promenade.

**Comment:** A well timed pattern which also has  
 a good substitute figure. Strong down beat  
 music from Bass, Drums, Piano, Trumpet and  
 Guitar. Rating: ☆☆☆

### BORN TO LOSE — Pioneer 111

**Key:** A **Tempo:** 134 **Range:** HA  
**Caller:** Ted Capman **LA**

**Synopsis:** (Break) Circle left — left allemande —  
 weave the ring — do sa do — men star by the  
 left — swing — promenade (Figure) Heads  
 promenade — sides do sa do — heads go all  
 way around — sides square thru four hands  
 — slide thru — swing thru — spin the top —

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Lee Schmidt

swing that girl — left allemande — promenade.  
**Comment:** A good song to sing. A little too wordy for good dancing. Caller might change the wording to fit his own style and make it a better dance.  
Rating: ☆☆☆+

## RAMBLIN' ROSE — Scope 563

Key: F      Tempo: 132      Range: HC  
Caller: Jeanne Moody      LC

**Synopsis:** (Break) One and three promenade halfway — side two right and left thru — allemande left — allemande thar — forward two and star — boys back in right hand star — slip the clutch — pass one — left allemande — do sa do — promenade home —

swing (Figure) Head ladies chain right — send 'em back dixie style — make ocean wave — girls circulate — swing corner — left allemande — weave the ring — do sa do — promenade home — swing.

**Comment:** Good tune with Guitar, Drums, Piano, and Bass. Pattern is done on the bias and moves right along.  
Rating: ☆☆☆

## TIME — Blue Star 1942

Key: C      Tempo: 130      Range: HB  
Caller: Roger Chapman      LC

**Synopsis:** (Break) All join hands make a ring — circle left — reverse single file — girls back-track — turn partner right hand round — alle-

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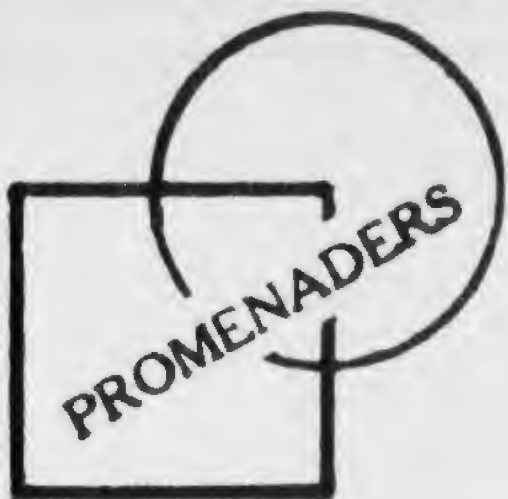
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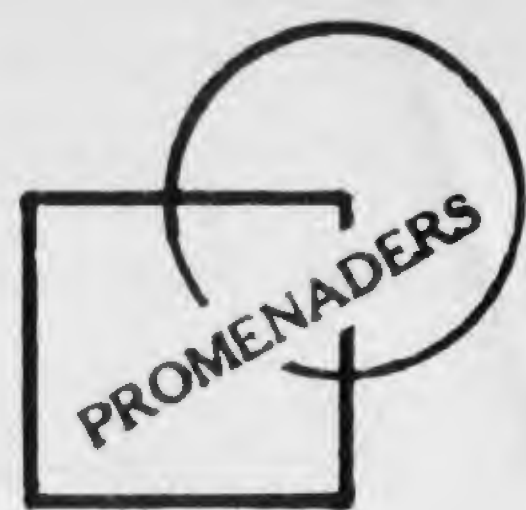






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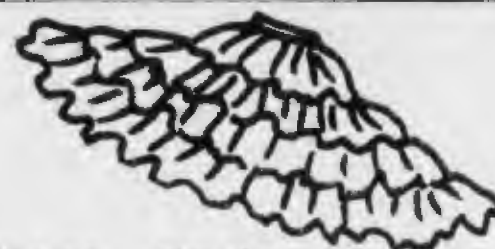
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mande left — weave ring — do sa do —  
promenade (Figure) One and three square  
thru four hands — meet corner curlique —  
cast off three quarters — ladies trade —  
swing thru — boys run around that girl —  
bend the line — slide thru — swing corner —  
left allemande — promenade.

**Comment:** This contemporary action pattern  
will keep the dancers moving right along.  
Keep them thinking too. Rating: ☆☆☆

chain back — join hands circle left — left  
allemande — weave ring — do sa do —  
promenade (Figure) One and three right and  
left thru — square thru four hands — spin  
chain thru — girls circulate once — boys run  
— bend the line — star thru — dive thru —  
pass thru — swing — promenade.

**Comment:** An interesting singing tune that  
moves right along at a good clip with close  
timed pattern. Rating: ☆☆☆

**GOOD FRIENDS — Top 25275**

Key: E Flat Tempo: 132

Caller: Garnet May

Synopsis: (Break) Four ladies chain across —

Range: HC

LC

**ONE MORE TIME — Pioneer 112**

Key: C Tempo: 128

Caller: George Gowdy

Synopsis: (Break) Join hands circle left — walk

Range: HC

LC



JON  
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around corner — see saw own — men star right once around — allemande left corner — grand right and left — meet and promenade — swing (Figure) Head ladies chain across — side two couples square thru four hands — make right hand star with outside two once around — heads star left — full around — to same two right and left thru — swing thru — boys run — wheel and deal — dive thru — square thru three quarters — swing corner — allemande left new corner — grand right and left — meet and promenade.

**Comment:** A familiar tune that bounces along at an easy gait with four figure verses and one break. Good music from a twangy Guitar,

Trumpet, Drums, Bass and more Guitars.

Rating: ☆☆☆

**SQUARE DANCE MUSIC IN MY SOUL —**  
Blue Star 1943

Key: F

Tempo: 130

Range: HC

Caller: Jerry Helt

LD

**Synopsis:** (Break) Allemande left in alamo style — rock it up and back — swing thru with a right and left — rock it around the track — swing thru with right and left — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — into the middle — square thru count to four — split the outside round one

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— make a line — bend the line — up to middle and back — star thru — trade by — swing corner — left allemande — promenade the ring.

**Comment:** The easy action pattern has a good lift from the music by the Guitar, Xylophone, Clarinet, Piano and Drums. A good relaxer.

Rating: ☆☆☆

#### NEON ROSE — Blue Star 1945

Key: C Tempo: 130 Range: HC

Caller: Al Brownlee LA

**Synopsis:** (Break) Walk around corner — see saw own — four men star by right once around — put arm around partner — star

promenade — girls roll back left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade half way around — sides right and left thru — turn and square thru — do sa do corner — eight chain four — swing corner — promenade.

**Comment:** A good number to sing with. Piano, Clarinet, Xylophone, Drums, Guitar and Bass accompaniment. The easy pattern is well timed for all levels.

Rating: ☆☆☆

#### WHEN MY BABY SMILES AT ME — Rockin' A 1357

Key: F Tempo: 132 Range: HC  
Caller: Allie Morvent LC

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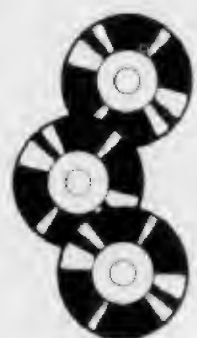
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**Synopsis:** (Break) Walk around corner — see saw own — men star right — put an arm around partner star promenade — girls roll back left allemande — weave ring — meet own do sa do — promenade (Figure) One and three square thru four hands — face sides do sa do — swing thru two by two — boys run right — hinge and trade go full around — right and left thru full turn — swing — promenade.

**Comment:** This melody is familiar and has good accompaniment from Drums, Piano, Accordion, Bass and Guitar. Pattern moves right along at a good clip with a Hinge and Trade.  
Rating: ☆☆☆

**YOU CAN'T STOP MY LOVING YOU —**

Square Tunes 149

Key: B

Tempo: 128

Range: HB

Caller: Bob Dubree

LB

**Synopsis:** (Break) Four ladies chain across the set — all eight flutter wheel — find your man and circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three cross trail — go around one — make a line — move up to middle and back — pass thru — tag the line — turn in — star thru — trade by — left allemande — run on home for a do sa do — corner swing — promenade.

**Comment:** A country song with a southern flavor and good instrumental from Banjo,

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Guitar, Drums and Bass. The good contempo-  
rary action pattern with close timing moves  
the dancer right along. Rating: ☆☆☆

### DON'T YOU BELIEVE IT — Kalox 1139

Key: G and A Tempo: 130 Range: HE  
Caller: Vaughn Parrish LC

Synopsis: (Break) Circle left — do paso partner  
left-corner by right — partner allemande thar  
— back around — shoot that star — roll  
promenade from there (Figure) One and  
three right and left thru — two ladies chain  
straight across — star thru — pass thru —  
do sa do outside two — right and left thru  
— swing thru — turn thru — to corner swing

— promenade her.

**Comment:** A good lively action pattern with a  
lot of music and beat from Banjo, Guitar,  
Bass and Drums. A lively instrumental with  
a strong key change in the middle. This one  
can be used as a hoedown. Rating: ☆☆☆+

### HOEDOWNS

#### POPPIN' IT — Mustang 152

Key: A Tempo: 130  
Music: The Mustangs — Guitars, Bass, Banjo

#### STRINGING ALONG, Flip side to Poppin' It

Key: G Tempo: 130

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FW 503 SALLY DON'T YOU GRIEVE  
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**Music:** The Mustangs — Guitars, Bass, Banjo

**Comment:** Good steady beat, no particular melody. Good one for callers who prefer this type of hoedown.

Rating: ☆☆☆

**FIDDLER'S DREAM — Blue Star 1944**

**Key:** G **Tempo:** 132  
**Music:** Blue Star Band — Fiddle, Bass, Guitar, Banjo

**BLACK MOUNTAIN RAG**, Flip side to Fiddler's Dream

**Key:** A **Tempo:** 128  
**Music:** Blue Star Band — Fiddle, Bass, Guitar, Banjo

**Comment:** Standard Fiddle hoedown with good steady beat and instrument balance.

Rating: ☆☆☆

**JUMPIN' JACK — Windsor 5012**

**Key:** C **Tempo:** 136  
**Music:** Idea for hoedown by Larry Jack—Drums, Fiddle, Bass, Guitar, Piano

**ED'S GUITAR DANDY**, Flip side to Jumpin' Jack  
**Key:** E Flat **Tempo:** 128

**Music:** Idea for hoedown by Larry Jack — Steel Guitar, Drums, Bass, Piano

**Comment:** Good lively beat with a western flavor and a singing melody. (Steel Guitar Rag on one side).  
Rating: ☆☆☆

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June 1-3—S/D Weekends at Timbershore Camping Resort, Northport, Mich.

June 1-3—Calif. State Convention, Exhibition Hall, Fresno, Calif.

June 1-3—June Weekend, Turkey Run Park, Marshall, Ind.

June 2—Edmonton, Alta., Canada S/Dancers Benefit Dance, Camp He-Ho-Ha, Fifty Miles W. of Edmonton

June 2—11th Annual S & R/D Festival, Civic Center, El Paso, Texas

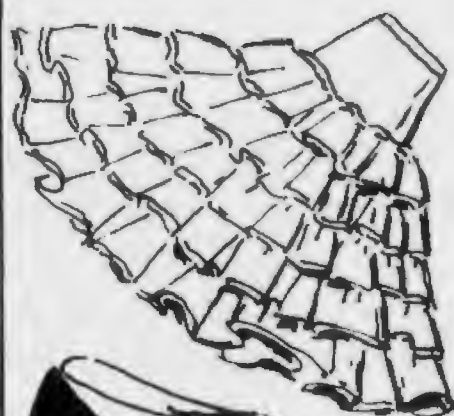
June 6-8—Tip Top Trot 2nd Annual College Campus Weekend, Hiram College, Hiram, Ohio

June 8-9—19th Annual Colorado State S/D Festival, Adams Co. Fgds., Denver, Colo.

June 8-9—1st Annual Tennessee State S/D Conv., Culture Bldg., State Fgds., Nashville, Tenn.

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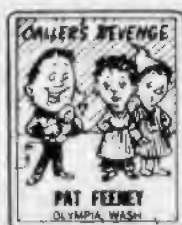
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Prince Albert, Sask., Canada  
June 15-16—7th Annual Nat'l. Mountain Style  
S/D Festival, Hoedown Island, Natural  
Bridge State Park, Slade, Ky.  
June 15-16—San Antonio's 15th Annual R/D  
Festival, Banquet Hall, Civic Center, San  
Antonio, Tex.  
June 15-17—23rd Annual Wash. State S/D  
Fest., Clover Park School, Tacoma, Wash.  
June 15-17—Southwestern Mich. S & R/D  
Summer Festival, Western Mich. Univ.,  
Kalamazoo, Mich.  
June 15-17—Spring Festival Weekend, Cherry  
Ridge Campground, Honesdale, Pa.  
June 15-17—South Cariboo's S/D Jamboree,  
100 Mile House, B.C., Canada  
June 15-17—Central Calif. S/D Assoc. & Call-  
ers Assoc. of Modesto Area 7th Annual Cup  
of Gold Promenade, Sonora Fgds., Sonora,  
Calif.  
June 15-17—Howell & Hendricks S/D for New  
Graduates, East Hill Farm, Troy, N.H.  
June 16—Northway Squares Fest., Olympic  
Arena, Lake Placid, N.Y.

## CLINT McLEAN'S NATIONAL TOUR - 1974

Would like to arrange for bookings in various states during  
following dates while touring United States.

**1974**

June 22, 23, Ky., Tenn.

June 24-26, Ark., Miss., La.

June 27-29, National Convention

June 30, July 9, Tex., N.M., Ariz.

**1974**

July 11-21, Utah, Colo., Wyo.

July 23-29, Idaho, Mont.

July 31, Aug. 8, Iowa, Kan., Mo.

Aug. 9-13, Ind., Ohio, Ky.

Member of Conn. Callers, Springfield Area Callers and NECCA

Now in seventh year of calling • Recipient of SIOASDS 1972 scholarship

For complete information write: **CLINT McLEAN, 271 Ann St., Meridan, Conn. 06450**







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Past Conventions.

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Send Sketch of Idea  
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Club Badges

June 16-18—Safari Weekend, Angle Pond  
Grove, Sandown, N.H.

June 17-23—18th Annual Alberta S/D Insti-  
tute, Banff, Alberta, Canada

June 22—Trails End Dance, Red Barn, La  
Vista Hills, Pueblo, Colo.

June 22-23—Indiana Twirlers Trail Dance,  
Eastside Y, Indianapolis, Ind.

June 22-24—31 Squares Weekend, Oquaga  
Lake House, Deposit, N.Y.

June 22-24—Camp and Dance Weekend,  
Happy Hollow Campground, Lowville, N.Y.

June 23—Pocono Picnic, Cherry Ridge Camp-  
ground, Honesdale, Pa.

June 23-24—Kampeska Kapers, Lake Kampes-  
ka, Watertown, S. Dak.

June 24—Trail Dance, Rec. Center F.E. War-  
ren AFB, Cheyenne, Wyo.

June 25—Free Trail Dance, Southroads Shop-  
ping Center, Omaha, Nebr.

June 25—Stanwood Swinging Squares Trail In  
Dance, Tipton Fgds., Tipton, Iowa

June 26—Trail Dance to National, Uranium  
Downs 4-H Bldg., Grand Junction, Colo.

## THE RED RIVER COMMUNITY HOUSE — SUMMER 1973

The Community House is located in a beautiful Rocky Mountain playground town and resort ski area in northern New Mexico—Red River, New Mexico.

There's square dancing five nights each week, Tuesday through Saturday nights. In the afternoons there are club level workshops and basic square dance classes. Shelby Dawson, popular caller from Claremont, California, is in residence all summer for your dancing pleasure. During the evening programs there's folk dancing, round dancing and basic square dancing between regular club level tips.

Other activities include full length movies, bridge and canasta parties, and worship services on Sundays. Within the town there's horseback riding, fishing, jeep tours, and much more. Local accommodations are readily available at reasonable family rates usually without reservations including camping facilities, cabins and motels.



SHELBY DAWSON  
Summer Caller In Residence

NO ADMISSION CHARGE  
for any activity at the Community House  
all summer, June 10-August 25.

*For additional information write:*

Shelby Dawson, Director, P.O. Box 213,  
Red River, New Mexico 87558



COMMUNITY HOUSE  
RED RIVER, NEW MEXICO



June 26—Intermountain S & R/D Assn. Trail Thru Dance, Cafeteria, Meridian, Idaho  
 June 26—Black Canyon Twirlers Trail Dance, Lions Park, Montrose, Colorado  
 June 27—Swingin' Singles Trail's End Dance, Utah State Capitol Building Rotunda, Salt Lake City, Utah  
 June 28-30—22nd Nat'l S/D Convention, Salt Palace, Salt Lake City, Utah  
 June 28-30—21st Annual S & R/D Festival, Municipal Aud., Pensacola, Fla.  
 June 29-30—Dancing Spree in '73, 7th Annual State S/D Festival, Fairbanks, Alaska.

June 29-30—2nd Annual Ozark S/D Festival, School Gym, Mountain View, Ark.  
 June 29-July 1—Teen's S/D Fun Weekend, Scotts Oquaga Lake House, Deposit, N.Y.  
 June 29-July 1—Entrance Sq. Dance Club Annual "Rocky Mt Do", Hinton, Alberta, Canada.  
 June 29-July 1—Port City Squares 3rd Annual Strawberry Festival, Leighton School and Catholic High, Oswego, N.Y.  
 June 30—Aces & Deuces Square-O-Rama, Antelope Valley Fgds., Lancaster, Calif.  
 June 30—Soo-Z-Q's Northwest Council Dance,

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### B-BAR-B SQUARE DANCE APPAREL & RECORDS

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### THE BEE HIVE

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### THE BUCKBOARD WESTERN SHOP

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### BUCK & SANDY'S WESTERN WEAR

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### BUTTONS & BOWS SQUARE DANCE SHOP

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### CALICO HOUSE

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### THE CATCHALL

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### THE COWBOY CORRAL

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### DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

### DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

### THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

### DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

### DEE'S SQUARE DANCE SHOP

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### DO-SAL SHOPPE

1604 W. 23rd St., Independence, Mo. 64050

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### DOUBLE W DANCE WEAR and WARES

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### E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

### MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

### F & S WESTERN SHOP

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### IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

### KATHLEEN'S SQUARE DANCE SHOP

508 W. Chestnut St., Chatham, Ill. 62629

### MANN'S SQUARE THRU

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### MAREA'S SQUARE DANCE SHOP

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832, Erie, Pa. 16506

### MARTY'S SQUARE DANCE FASHIONS

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### THE MAREX CO.

506 1/2 W. Columbia, Champaign, Ill. 61820



National Guard Armory, Sault Ste. Marie, Mich.

June 30—3rd Annual Portsmouth S/D Festival, Nat'l. Grand Armory, Portsmouth, Va.

June 30-July 2—Fun Festival Weekend, Cherry Ridge Campground, Honesdale, Pa.

July 1-6—2nd Annual Summer S & R/D Vacation at the Hayloft, Alderwood Manor, Wash.

July 6-7—Circle Eights 9th Annual July Jubilee, Warren, Pa.

July 6-7—1st Annual Pike's Peak or Bust S/D Weekend, Shrine Club, Colorado Springs,

Colo.

July 6-7—Summer Jamboree, Holiday Inn, Luxembourg City, Luxembourg

July 6-8—8th Annual Shin Dig, DiLido Hotel, Miami Beach, Fla.

July 6-8—7th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada

July 6-8—4th Annual Star Spangled Holiday Weekend, Cherry Ridge Campground, Honesdale, Pa.

July 6-8—Nelson's Annual S/D, L. V. Rogers H.S., Nelson, B.C., Canada

July 6-8—S/D For Fun Weekend, Wagon



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

**MCCULLOCH COSTUME & DANCE OUTFITTERS**  
1034 Dundas St., London 31, Ontario, Canada

**MODERN SQUARE DANCE CORRAL**  
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**PRINCESS SPECIALTY SHOP**  
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**RACEWAY SADDLERY & WESTERN WEAR**  
406 Thomas Ave., Forest Park, Ill. 60130

**RAY'S SQUARE DANCE SHOP**  
2904 S.W. 44th, Oklahoma City, Okla. 73119

**RILEY'S RANCH CORRAL**  
750 Northgate Mall, Seattle, Wa. 98125

**ROBERTSON DANCE SUPPLIES**  
3600—33rd Avenue, Sacramento, Calif. 95824

**ROMIE'S SQUARE DANCE & WESTERN WEAR**  
3827 El Cajon Blvd., San Diego, Calif. 92105

**RUTHAD PETTICOATS AND PANTIES**  
8869 Avis, Detroit, Michigan 48209

**SKY RANCH SADDLERY**  
109-111 S. Main St., Central Square, N.Y. 13036

**THE SPORTSMAN SHOPS**  
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**THE SQUARE DANCE SHOPPE**  
2319 S. Seneca, Seneca Center, Wichita, Kan. 67263

**SQUARE-ROUNDER**  
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**SQUARE DANCE VILLAGE**  
3621-A State St., Santa Barbara, Ca. 93105

**SQUARE TOGS**  
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**KAY WILSON**  
5022 Nokomis Ave., Minneapolis, Minn. 55417



Wheel Lodge, Rockton, Ill.  
 July 7-8—Roundarama, Butte, Mont.  
 July 7-8—5th Wash. State Fed. Leadership Seminar, Central Wash. State College, Ellensburg, Wash.  
 July 12—"Early Bird Dance", Sand Dollar Motel, Jekyll Island, Ga.  
 July 13-14—Gadsden Summer Festival, Conv. Center, Gadsden, Ala.  
 July 13-14—3rd Annual Jekyll Fun Fest Aquarama Conv. Center, Jekyll Island, Ga.  
 July 13-15—Pocono Party Weekend, Cherry Ridge Campground, Honesdale, Pa.  
 July 13-15—Round Barn Festival, Rochester, Ind.  
 July 14-15—Oklahoma R/D Assoc. Weekend, O.S.U. Student Union, Stillwater, Okla.  
 July 14—4th All-Nighter, Gallia Co. Fgds., Gallipolis, Ohio  
 July 20-22—Shades Campers Weekend, Shades State Park, Waveland, Ind.  
 July 20-21—Skagit Squares Summer Fun Fair, Mt. Vernon, Wash.  
 July 21—Alliston's Swinging 8's Barn Dance & Bar B Cue, Elgin Blakely's Potato Barn,

Alliston, Ontario, Canada  
 July 21-22—7th Annual Festival, Owensboro Center, Owensboro, Ky.  
 July 22-27—Sets In Order Square Dance Institute, Asilomar, Pacific Grove, Calif.  
 July 26-28—Oregon State S/D Festival "Dance by the Sea in '73", Marshfield H.S., Coos Bay, North Bend, Oreg.  
 July 26-29—Rovin' Squares 5th Annual S/D Camporee, Bloomsburg Fairgrnds, Bloomsburg, Pa.  
 July 27—Frontier Dance, Rec. Center F.E. Warren AFB, Cheyenne, Wyo.  
 July 27-28—Arkansas 1st Sq & Rd Dance Convention, Little Rock, Ark.  
 July 27-29—International Sq Dance Fest., Long Beach, Calif.  
 July 27-29—3rd Huntington Sq & Rd Dance Fest., Huntington, West Va.  
 July 27-29—3rd Mid-Summer Roundup, Scott's Oquaga Lake House, Deposit, N.Y.  
 July 27-29—North Texas Campers, Ft. Fisher Park, Waco Civic Center, Waco, Tex.  
 July 27-29—Shades Campers Weekend, Shades State Park, Waveland, Ind.

## HIGH QUALITY MUGS

MADE IN ENGLAND



**WILL HOLD OVER 11 FLUID OUNCES OF ANY POTABLE LIQUID  
 FOUR SQUARE DANCE DESIGNS IN SETS OF 4 IN FULL COLOUR**

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Truly a dancer's petticoat — of luxurious nylon marquisette that gives your favorite dress the beautiful fullness it deserves — Up to 100 yards of ruffling, fashioned with four tiers plus a soft, cotton batiste top — Custom-made to your measurements and proportioned to your figure! Destined to be your FAVORITE petticoat because it's made for YOU! Available colors are:

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**MULTI-COLOR** — Made of any combination of your choice of the available colors. Example: mint green top with two bottom tiers of orange, yellow and green. **\$17.95 plus \$1.15 handling.**

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"Made-to-measure" pantalettes of cool, cotton batiste featuring row upon row of dainty lace on the legs — the entire garment is sewed with elasticized thread to give a close, neat fit — available in all the petticoat colors.

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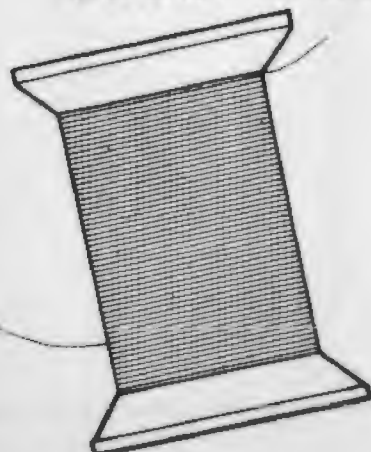
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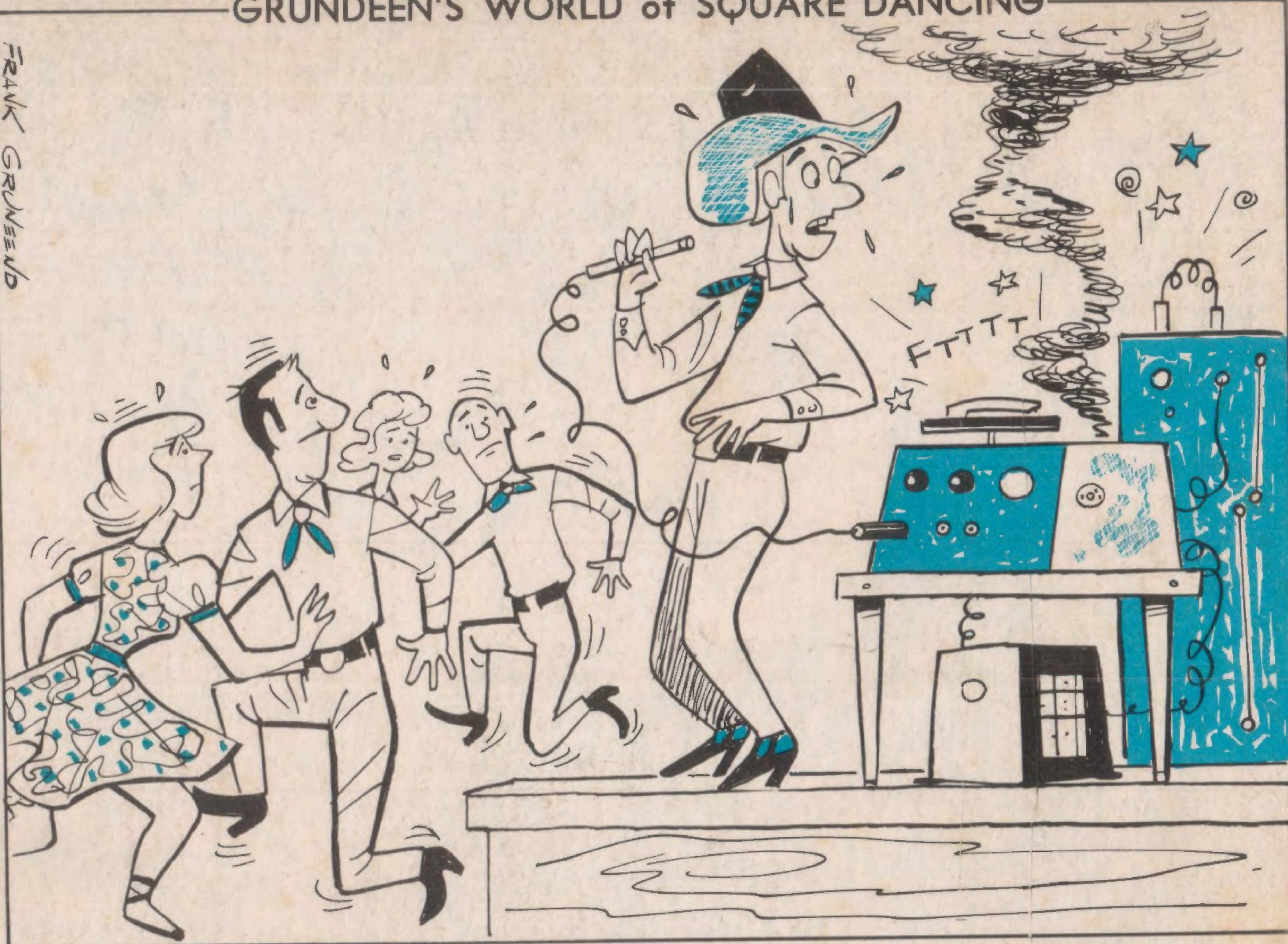
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25-27 Cherokee Village, Arkansas  
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### JUNE

1 Shelby, North Carolina  
3 2-5 Wksp., 7-10 Dance, Battle Creek, Mich.  
5 Lansing, Michigan  
8, 9 Festival, London, Ontario, Canada

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15 Cal and Sleepy Browning, Abilene, Texas  
16 Cal and Sleepy Browning, Lubbock, Texas  
19 Cal and Jim Carter, Albuquerque, N.M.  
21 Cal, Alamosa, Colorado  
22 Cal, Pueblo, Colorado  
23 Cal, Larry Wylie and the Chaffees, North  
Jeff. Co. Rec. Center, (Arvada) Denver, Colo.  
24 Cal, 2-4:30 p.m., F.E.W. AFB, Cheyenne, Wyo.  
26 Cal, Robertson, Wyoming  
28-30 22nd Nat. SD Conv., Salt Lake City, Utah

### TRAIL OUT DANCE

1st Annual Pikes Peak or Bust Weekend  
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